

FIRST STUDIES  
FOR THE  
PIANO



RAFAEL JOSEFFY

G·SCHIRMER

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# FIRST STUDIES

FOR THE

## PIANO

ADVANCING TO A HIGH DEGREE OF DEVELOPMENT

*BY*

RAFAEL JOSEFFY

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G. SCHIRMER

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## CONTENTS

	PAGE
Position and Movement of the Arm and Hand (Toneless Exercises)	3
The Downstroke. Exercises with Hand in One Place	5
The same Exercise in Thirds	7
Fourths: Preparatory Exercises for Sixths	8
For Strengthening the Fifth and Fourth Fingers	8
Five-finger Exercises	9
Four- and Three-finger Exercises	11
Exercises with Hand in One Place	11
Two-finger Exercises (Slow Trill)	12
Exercise for the Thumb	14
Exercise on Black Keys	14
Exercises with Advancing Hand: I, II, III	15
More Difficult Stretches for the Fingers	18
Exercise in Velocity	19
Exercises with several Black Keys	20
Exercises with Chromatic Tones	21
Preparatory Exercises for the Scales	24
Diatonic Scales (Major)	26
Scale-Exercise, I	29
Diatonic Scales (Minor)	30
Further Models for the Practice of the Scales	32
Scale-Exercises, II	34
Arpeggios and Chord-Passages	36
Grand Arpeggios: Triads	40
Diminished Seventh-Chords	43
Dominant and Subord. Seventh-chords	45
Connecting the Fingers r. h. 2, 5 and 1, 2 l. h. 2, 1 and 5, 2	49
Three- and Four-finger Exercises	50
The Trill, I	52
Thirds	56
Trills (continued)	60
Preparatory Exercises for Scales in Thirds	61
Scales in Thirds	64
Staccato Exercises	65
Chromatic Exercises and Scales	68
Finger-spreading	74
Sixths	75
Preparation for Scales in Sixths	80
Scales in Sixths	83

## INHALTSVERZEICHNIS

	SEITE
Position und Bewegung des Armes und der Hand (Tonlose Übungen)	3
Der Anschlag. Übungen mit festliegender Hand	5
Dieselbe Übung in Terzen	7
Quarten: Vorübungen zu Sexten	8
Zur Kräftigung des fünften und vierten Fingers	8
Fünffinger-Übungen mit einem Stützfinger	9
Vier- und Dreifinger-Übungen	11
Übungen mit stillstehender Hand	11
Zweifinger-Übung (Langsamer Triller)	12
Übung für den Daumen	14
Übung auf Obertasten	14
Übungen mit fortrückender Hand: I, II, III	15
Mit schwierigerem Spannen der Finger	18
Geläufigkeitsübung	19
Übungen mit mehreren Obertasten	20
Übungen mit chromatischen Tönen	21
Vorstudien zu den Skalen	24
Diatonische Tonleitern (Dur)	26
Skalenübung, I	29
Diatonische Tonleitern (Moll)	30
Weitere Formen für das Studium der Skalen	32
Skalenübungen, II	34
Arpeggien und Akkordpassagen	36
Grosse Arpeggien: Dreiklänge	40
Verminderte Septimenakkorde	43
Dominant- und Nebenseptimenakkorde	45
Verbindung der Finger r. H. 2, 5 und 1, 2 l. H. 2, 1 und 5, 2	49
Drei- und Vierfinger-Übungen	50
Triller, I	52
Terzen	56
Triller (Fortsetzung)	60
Vorübungen zu den Terzen-Skalen	61
Terzen-Skalen	64
Staccato-Übungen	65
Chromatische Übungen und Tonleitern	68
Spannübungen	74
Sexten	75
Vorübungen zu den Sexten-Skalen	80
Sexten-Skalen	83

## CONTENTS

	PAGE
Successions requiring Special Practice in the Minor Scales in Sixths	84
Octaves	85
Scales and Seventh-Chords	87
Legato Octaves	90
Chromatic Scales in Double-Notes	91
Chords	93
Changing Fingers on One Key (Repeated Notes)	101
Exercises for the 5th Finger	113
Exercises for the Thumb. The Thumb on Two Black Keys	114
Scales and Arpeggios with the Thumb on Black Keys	115
Exercises with the 5th Finger on Black Keys	119
Exercises on the Black Keys	120
The Thumb under the 5th Finger and the 5th Finger over the Thumb	121
Playing Strictly in Time	122
Syncopations	124
Rests	127
Rhythrical Exercises	136
Throwing the Arm	139
Sureness of Aim (Skipping Notes)	140
Varieties of Touch	141
The Singing Touch	145
The Left Hand in the Higher, the Right in Lower Octaves	146
The Hands Follow and Pass Over each other	148
Exercises in Eye-training	151
Accompaniment-Figures for the Left Hand	152
Accents	153
The Glissando	157
Appoggiaturas, Mordents	158
Fluency and Lightness	162
The "Pearly" Touch	168
Double-Notes and Exercises for Strengthening the Fingers	169
Independence of the Fingers	173
Loose and Light Wrist	174
Special Arpeggio-Exercise	175
Broken Octaves	178
Trills, II	185
The Tremolo	187
Leaps	191
Exercises in Open Position	194
Interlacing the Fingers	197

## INHALTSVERZEICHNIS

	SEITE
Verbindungen die in Sexten-(Moll-) Skalen besonders zu üben sind	84
Oktaven	85
Skalen und Septimenakkorde	87
Legato Oktaven	90
Chromatische Tonleitern in Doppelgriffen	91
Akkorde	93
Fingerwechsel auf einer Taste (Repetitionen)	101
Übungen für den fünften Finger	113
Übungen für den Daumen. Der Daumen auf zwei Obertasten	114
Skalen und Arpeggien mit dem Daumen auf Obertasten	115
Übungen mit dem fünften Finger auf Obertasten	119
Obertasten-Übungen	120
Daumen unter den fünften Finger und fünfter Finger über den Daumen	121
Das strenge Intaktspielen	122
Synkopen	124
Pausen	127
Rhythmische Übungen	136
Werfen des Arms	139
Treffsicherheit	140
Verschiedene Anschlagsarten	141
Singender Anschlag	145
Die linke Hand in den höheren, die rechte in den tieferen Oktaven	146
Ablösen und Übersetzen der Hände	148
Übungen für das Auge	151
Begleitungsfiguren für die linke Hand	152
Akkzente	153
Das Glissando	157
Vorschläge, Mordente	158
Geläufigkeit und Leichtigkeit	162
Perlendes Spiel	168
Doppelgriffe und Übungen zur Kräftigung der Finger	169
Unabhängigkeit der Finger	173
Loses und leichtes Handgelenk	174
Besondere Arpeggio-Übung	175
Gebrochene Oktaven	178
Triller, II	185
Das Tremolo	187
Sprünge	191
Übungen in weiter Lage	194
Ineinandergreifen der Hände	197

FIRST STUDIES  
FOR THE  
PIANO



# First Studies

Advancing to a High Degree  
of Development

RAFAEL JOSEFFY

Position and Movement of the  
Arm and Hand  
(Toneless Exercises)

The position and movements of the arm, the hand, and the fingers, demand equal attention.

Position

Quiet gliding to the next keys (positions). Hand and fingers must always be kept in correct position.

Position

L.H. two octaves lower  
L.H. zwei Oktaven tiefer

\* Moderately slow tempo. The movements swift, but light, and without nervousness. Count "one, two, three, four;" on *one*, hand in lap; on *two*, hand on the keys, where it remains in correct position during *three, four*. Hold and move the arm quietly and steadily.

\* On *one*, raise the arm (from the shoulder) and the hand, keeping position of forearm and fingers unchanged. During the rests the hand remains above the keys without touching them. (One should feel the weight of the keys under the fingers.) On *four*, a sudden relaxation of tension and light (toneless) downstroke; on *five*, return to the original tone-power by a single pressure-touch.

# Erste Studien

bis zur höheren Ausbildung  
fortschreitend

Position und Bewegung des Armes  
und der Hand  
(Tonlose Übungen)

Die Haltung und Bewegungen des Arms, der Hand und Finger erheischen gleiche Aufmerksamkeit.

Ruhiges Gleiten nach den nächsten Tasten (Positionen). Die richtige Haltung der Hand und der Finger ist stets beizubehalten.

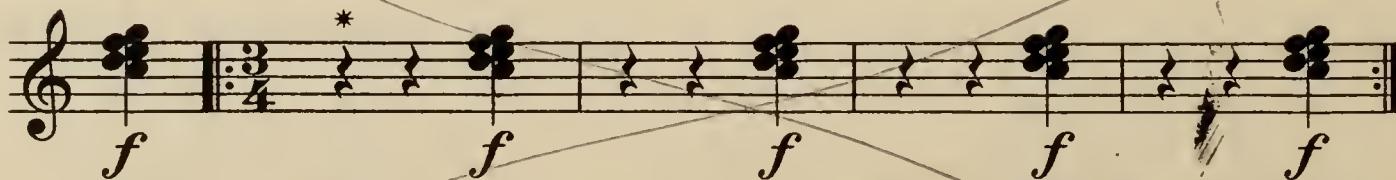
\* Das Zeitmass mässig langsam. Die Bewegungen rasch, doch leicht und ohne Unruhe. Man zähle: eins, zwei, drei, vier; mit *eins* Hand auf dem Knie, mit *zwei* Hand auf den Tasten, auf denen sie während *drei* und *vier* in richtiger Position verbleibt. Ruhige Haltung und Mitbewegung des Arms.

\* Mit *eins* Aufheben des Arms (von der Schulter) und der Hand. Die Position des Vorderarms und der Finger unverändert. In den Pausen bleibt die Hand über den Tasten, ohne dieselben zu berühren. (Man fühle das Gewicht der Tasten unter den Fingern.) Mit *vier* plötzliches Nachlassen der Kraft und leichter (tonloser) Anschlag, mit *fünf* durch einmaligen Druck in den ersten Stärkegrad zurückkehrend.



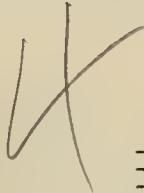
\* On *one*, raise arm, at the same time letting the hand drop slightly, but keeping correct form. The hand must also, when held over the keys, preserve its correct form. Forearm horizontal. Pay special attention to the placing of the fingers; they must neither be stretched out nor have the tips drawn inward, nor should they come together. With the stroke, let the wrist drop.

\* *Fins:* Aufheben des Arms mit gleichzeitig etwas fallender Hand, die aber stets eine feste sein muss. Dieselbe soll auch, wenn über den Tasten gehalten, ihre korrekte Haltung bewahren. Vorderarm horizontal. Auf die Stellung der Finger ist besonders zu achten; dieselben dürfen weder ausgestreckt noch ein- bzw. zusammengezogen werden. Mit dem Anschlag, tieferes Handgelenk.



\* Throwing the arm towards the wrist. The forearm is not influenced by this movement, and remains in its former position.

\* *Werfen* des Armes nach dem Handgelenk. Der Vorderarm wird durch diese Bewegung nicht beeinflusst und verbleibt in seiner vorherigen Lage.



\* On *one*, raise the hand from the wrist. The forearm quiet, not moving. During the rests, hand and fingers remain over the keys in unchanged, correct form. On *three*, stroke.

\* *Eins:* Aufheben der Hand vom Handgelenk. Der Vorderarm unbewegt, ruhig. In den Pausen bleiben Hand und Finger in unveränderter, richtiger Haltung über den Tasten. *Drei:* Anschlag.

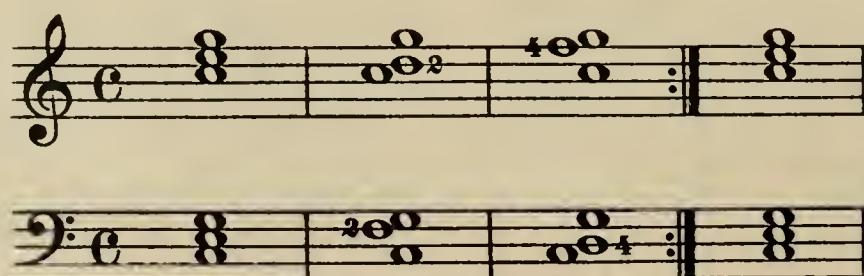


\* Movements at beginning and close of playing. On *one*, hand in lap; *two*, bring hand over the keys to be struck (arm-movement, with hand dropping slightly); *three*, hand on keys ready to play; *four*, raise arm and hand.

\* Bewegungen beim Beginnen und Schliessen des Spiels. *Eins:* Die Hand auf dem Knie. *Zwei:* Dieselbe nach den anzuschlagenden Tasten (Armbewegung und etwas fallende Hand). *Drei:* Hand auf den Tasten in Spielposition. *Vier:* Aufheben des Arms und der Hand.

Later these exercises are also to be practised with tone; to begin with, use the following chord-forms for placing the hand.

Diese Übungen sollen später auch mit Ton studiert werden; man benütze anfangs als Form die Akkorde:



## The Downstroke

### Exercises with Hand in One Place

At first each hand will practise alone. When beginning to play together, fix the attention (1) wholly on the right hand, letting the left hand "go along," then (2) wholly on the left hand. Do not let the eyes rove restlessly from one hand to the other; this only defeats your aim.

Practise with the wrist slightly lowered.

1. *Moderato*

a) R. St. R. St. R. St. R. St. R. St.  
A.h. A.s. A.h. A.s. A.h. A.s. A.h. A.s. A.h. A.s.

a) Finger-movements swift and precise, not hesitating. Deep touch. Count "one, two." On *one*, the finger is raised; on *two*, the key is struck. (R.: raise; St.: strike.)

## Der Anschlag

### Übungen mit festliegender Hand

Anfangs wird jede Hand allein geübt. Im ersten Zusammenspiel beobachte man lediglich 1) die rechte Hand und lasse die linke mitgehen; 2) die linke Hand. Man vermeide ein unruhiges und zweckloses von einer auf die andere Hand Sehen-wollen.

Mit etwas tiefem Handgelenk zu üben.

b) R.2 R.3 R.4 R.5 R.4 R.3 R.2 R.1  
A.h.2 A.h.3 A.h.4 A.h.5 A.h.4 A.h.3 A.h.2 A.h.1

a) Die Bewegungen der Finger sind rasch und bestimmt, nicht zögernd. Tiefer Anschlag. Man zähle: *Eins*, *zwei*. Mit *eins* wird der Finger aufgehoben, mit *zwei* die Taste angeschlagen. (A.h. aufheben, A.s. anschlagen.)

b) R.2 R.3 R.4 R.5 R.4 R.3 R.2 R.1  
A.h.2 A.h.3 A.h.4 A.h.5 A.h.4 A.h.3 A.h.2 A.h.1

b) R.2 R.3 R.4 R.5 R.4 R.3 R.2 R.1  
A.h.2 A.h.3 A.h.4 A.h.5 A.h.4 A.h.3 A.h.2 A.h.1

b) Count "one, two." At the instant one finger strikes, the next is raised, all through the exercise.

b) Man zähle: *eins*, *zwei*. Mit dem Anschlage des 1. Fingers wird zugleich der nächstfolgende Finger aufgehoben. In derselben Weise fortzusetzen.

## Tenuto

Count "one and, two and, three and, four and." On one, downstroke, on and, raise the same finger; similarly on two and, three and; on four, downstroke, on and, raise the next finger.

## Tenuto

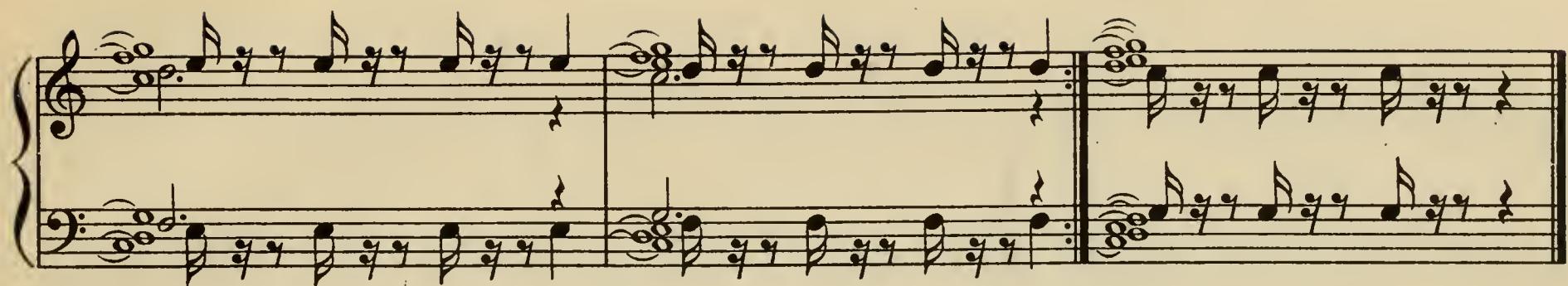
Man zähle: Eins und, zwei und, drei und, vier und. Eins: Anschlag, und: Aufheben desselben Fingers. Zwei und, drei und, wie vorher, vier: Anschlag, und: Aufheben des nächstfolgenden Fingers.

## Staccato

The fingers strike with precision and spring back quickly, without stroking or "wiping" the keys. Count "one and, two and, three and, four and." On four, tenuto stroke (hold the note down), with simultaneous raising of the next finger.

## Staccato

Die Finger schlagen bestimmt an, und springen rasch zurück. Kein Streicheln oder Wischen der Tasten. Man zähle: eins und, zwei und, drei und, vier und. Mit vier: Tenutoanschlag (diese Note wird gehalten) und gleichzeitiges Aufheben des nächstfolgenden Fingers.



### The Same Exercise in Thirds

After sufficient preparatory practice, these exercises are also to be studied in thirds and sixths. Take care to raise both fingers exactly together, and to strike both keys at precisely the same instant.

### Dieselbe Übung in Terzen

Diese Übungen sind nach genügender technischen Vorbildung auch in Terzen und Sexten zu studieren. Manachte darauf, dass die beiden Finger gleichmässig aufgehoben werden und streng zusammen anschlagen.

Fourths: Preparatory Exercises  
for Sixths

For Strengthening the Fifth and  
Fourth Fingers

Slowly  
*Langsam*

Right hand.  
Rechte Hand.

Left hand.  
Linke Hand.

\* At the instant of raising fingers 1, 2, 3 and 4, the 5th finger presses and holds down its key with a single, firm movement, and holds the key down quietly while the other fingers lightly touch their keys (without sounding the notes) on the counts.

\* Mit dem Aufheben der Finger 1, 2, 3, 4 wird der 5. Finger durch eine nur einmalige Bewegung kräftig in die Taste heruntergedrückt und kommt in den Zustand der Ruhe, indem die andern Finger ihre Tasten, doch nur tonlos, wiederberühren.

Same exercise for the 4th finger. Its tip-joint is held vertically.

Dieselbe Übung für den 4ten Finger. Das dritte Glied desselben ist senkrecht zu halten.

## Five-finger Exercises

## Fünffinger Übungen

9

- a) In ascending, hold down the lowest note; in descending, the highest.
- b) Observe the rests carefully, and raise the thumb and the 5th finger with precision.
- c) Quick, precise downstroke of the middle fingers.

## The Same Exercise in Other Keys

In order to acquire greater freedom in the movements of the hand and fingers, transpose the above exercise into other keys, as follows:

1. G maj., D min., A min. (only white keys).
2. C min., G min., D maj., A maj. (four white keys, the 3d finger on a black key).
3. Ab maj., G $\sharp$  min., D $\flat$  maj., C $\sharp$  min. (four black keys, the 3d finger on a white key) The third (and longest) finger must retain its natural position, not being drawn inward. Below is a special exercise for this finger, in which its correct form must be strictly retained.

\* Sideways movement of 3d finger.

**4.** F major and E minor; more difficult because in the former the 4th finger of the r.h., and in the latter that of the l.h., falls on the black key.

5. B<sub>b</sub> major and B minor; observe particularly, that in the former the 5th finger of the l.h. and the thumb of the r.h. fall on black keys, while in the latter the reverse is the case.

A handwritten musical score on four-line staff paper. The score consists of two systems of music. The first system starts with a measure number 11 followed by a 4/4 time signature. It contains eight measures of music, ending with a double bar line and repeat dots above the staff. The second system begins with a measure number 12 followed by a 2/4 time signature. It also contains eight measures of music, ending with a double bar line and repeat dots above the staff.

- a) Aufwärts ist die untere, abwärts die obere Note zu halten.
- b) Auf die Pausen und das genaue Aufheben des Daumens und des 5ten Fingers zu achten.
- c) Rascher, bestimmter Anschlag der Mittelfinger.

## Dieselbe Übung in anderen Tonarten

Um grössere Freiheit der Hand- und Fingerbewegungen zu erlangen ist diese Übung auch in andere Tonarten zu transponieren.

1. G-Dur, D-Moll, A-Moll: nur Untertasten.
2. C-Moll, G-Moll, D-Dur, A-Dur: vier Unter- und der
3. Finger auf einer Obertaste.

3. As-Dur, Gis-Moll, Des-Dur, Cis-Moll: vier Ober- und der 3. Finger auf einer Untertaste. Der dritte, längere Finger muss seine natürliche Lage bewahren und darf nicht eingezogen werden. Als besondere Übung für diesen Finger, mit strengem Einhalten seiner richtigen Position:

A musical score page showing two measures of music. The key signature is B-flat major (two flats). Measure 3 starts with a bass note on the first line, followed by a bass note on the third line, then a bass note on the first line, and finally a bass note on the third line. Measure 4 starts with a bass note on the first line, followed by a bass note on the third line, then a bass note on the first line, and finally a bass note on the third line. The measure numbers 3 and 4 are written above the staff.

### \* Seitenbewegung des 3. Fingers.

4. F-dur, schwieriger weil in der r.H. und E-Moll, weil in der l.H. der 4. Finger auf der Obertaste benutzt wird.

5. B-Dur, besonders zu beachten, dass der 5. Finger der l.H. und der Daumen der r.H. auf der Ober-taste zu benützen, und H-Moll, woselbst das Entgegen-gesetzte der Fall.

The image shows a musical score for two voices. The top staff is in Treble clef, and the bottom staff is in Bass clef. Both staves have a common time signature. The music consists of four measures. In measure 1, the Treble voice has a dotted half note followed by an eighth note, and the Bass voice has a dotted half note followed by an eighth note. In measure 2, the Treble voice has a dotted half note followed by an eighth note, and the Bass voice has a dotted half note followed by an eighth note. In measure 3, the Treble voice has a dotted half note followed by an eighth note, and the Bass voice has a dotted half note followed by an eighth note. In measure 4, the Treble voice has a dotted half note followed by an eighth note, and the Bass voice has a dotted half note followed by an eighth note.

2.

ff

ff

etc.

88

3.  
etc.  
etc.  
etc.

4.  
etc.  
etc.  
etc.  
etc.

5.  
etc.  
etc.  
etc.

Increasing the rapidity of the tempo is an important matter. This must not be attempted before the exercise in question has been executed faultlessly in slow tempo. In extended passages, and for the mastery of difficult technical problems, the metronome is of great assistance. Short passages should at first be practised without this aid, to cultivate an exact sense of rhythm. Do not take the tempo twice as fast immediately, but after the eighth-notes practise in triplets at first, then in sixteenths, etc. (The 1st finger is held down till the 5th finger strikes, and *vice versa*; but when playing sixteenth notes, these fingers are not held down.)

Von Wichtigkeit ist das Steigern des Zeitmaßes. An dieses darf erst herangegangen werden, nachdem die betreffende Übung in langsamem Tempo fehlerfrei ausgeführt wurde. In längeren Sätzen, sowie zur Bewältigung schwieriger technischer Aufgaben, ist der Metronom von grossem Nutzen. Kürzere Sätze sollen Anfangs ohne diese Mithilfe geübt werden, zur sichereren Ausbildung des Taktsinnes. Man steigere das Tempo nicht um das Doppelte, sondern übe nach den Achteln zuerst Triolen, darauf Sechzehntel etc. (Der 1. Finger bleibt bis zum Anschlage des 5., sowie der 5. bis zum Anschlage des 1. auf der Taste. Bei den Sechzehnteln werden diese Finger nicht gehalten.)

✓ ✓ ✓ ✓

3 2 1 4 3  
1 2 3 4 5

✓ ✓ ✓ ✓

1 2 3 4 5  
1 2 3 4 5

✓ ✓ ✓ ✓

1 2 3 4 5  
1 2 3 4 5

a) 3 4 1 3 2 5 4 3  
3 2 5 4 3 4 1 2 3

2 4 2 4 2 4  
4 2 4 2 4

a) Also start with the middle fingers.

a) Auch mit den Mittelfingern beginnen.

## Four-finger Exercise

## Vierfinger Übung

Four-finger Exercise | Vierfinger Übung

legato

## Three-finger Exercise

## Dreifinger Übung

Three-finger Exercise | Dreifinger Übung

legato

Exercises with Hand in One Place | Übungen mit stillstehender Hand

L.H. two octaves lower  
L.H. zwei Oktaven tiefer

\* Thumb and 5th finger remain quietly over their keys,  
and must not move to and fro.

\* Der Daumen und 5. Finger bleiben ruhig über ihren  
Tasten und dürfen sich nicht hin- und herbewegen.

L.H. two octaves  
L.H. zwei Oktaven tiefer

## Two-finger Exercise (Slow Trill)

(Langsamster Takt)

a) *Legato*  
*mf* 1 2

3

bis

3

Raise  
2d finger  
2. Finger  
aufheben

a) At the moment one finger strikes, the next finger should be raised. *In legato*: One finger on the key, the next finger raised. *In staccato*: At the moment the first finger strikes, raise both fingers.

a) Mit dem Anschlag wird zugleich der nächstfolgende Finger aufgehoben. Im *Legato*: Ein Finger *auf* der Taste, der zunächst folgende gehoben. Im *Staccato*: *Mit* dem Anschlag des ersten Fingers, beide Finger gehoben.

1

2 3

3

3

bis

Raise  
3d finger  
3. Finger  
aufheben

4 5

<sup>3</sup>

bis

Raise  
5th finger  
5. Finger  
aufheben

*staccato*

3

etc.

a) *legato*

etc.

a) Later, in legato, six and eight notes to each quarter.

a) Im Legato später sechs und acht Noten auf ein Viertel.

R.H. alone  
R.H. allein

L.H. alone  
L.H. allein

R.H.

L.H.

**A** Hold thumb quietly  
Daumen in ruhiger Haltung

**B** Move thumb quietly  
Daumen in ruhiger Bewegung

a) *legato*

a) The fingers must also learn to move easily and confidently on the black keys, and it is profitable to begin early to practise such exercises. The above exercise, despite the inconvenient stretching of the middle fingers, is not a difficult one. A free and precise downstroke of thumb and 5th finger is a point requiring careful attention.

a) Die Finger müssen sich auch auf Obertasten frei und sicher zu bewegen lernen, und es ist nutzbringend solche Übungen schon frühzeitig zu studieren. Diese Übung ist trotz des unbequemen Spannens in den Mittelfingern keine schwierige. Besondere Aufmerksamkeit verlangt der bestimmte und freie Anschlag des Daumens und des 5. Fingers.

## Exercises with Advancing Hand

## Übungen mit forträckender Hand

I

To be practised *f* and *p*, also *crescendo* ascending  
and *diminuendo* descending.

*f* und *p* zu üben, auch aufwärts *crescendo* und ab-  
wärts *diminuendo*.

Allegro

The musical score contains ten staves, each consisting of five lines. The exercises involve various patterns of eighth and sixteenth notes, with fingerings indicated above or below the notes. The patterns generally move from lower to higher positions on the staff, illustrating the concept of 'advancing hand'. The staves are numbered 1 through 10.

16

The image shows three staves of musical notation. The top staff uses a treble clef and has a key signature of one sharp. It consists of two measures of sixteenth-note patterns. The middle staff uses a treble clef and has a key signature of one sharp. It also consists of two measures of sixteenth-note patterns. The bottom staff uses a treble clef and has a key signature of one sharp. It consists of two measures of sixteenth-note patterns.

**a) Allegro**

III

**II**

III 3 4 5 3  
II 2 3 4 2  
I 1 2 3 1  
II 4 3 2 4  
III 5 4 3 5  
4 3 5 4  
3 2 4 3  
2 1 3 2  
2 3 1 2  
3 4 2 3  
4 5 3 4

A 1 4 1 4 1  
C 5 4 3 1 5 4 3 1 5  
B 2 5 1 3 4 5 1 3 4 5 1  
C 5 2 5 2 3 4 5 2 5  
2 5 2 5 4 3 2 5 2  
5 2 3 5 2 5 2

b)

5 2 5 2 3 4 5 2 5  
2 5 4 2 5 2 5  
3 5 2 5 2

b)

17

The image shows three staves of sheet music for guitar, arranged vertically. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff, labeled 'A', consists of six measures. The second staff, labeled 'B', consists of five measures. The third staff, labeled 'C', consists of four measures. Each measure contains a single note followed by a sixteenth-note pattern. The patterns are indicated by vertical bars with numbers: '5 1 2' for the first measure, '5 4' for the second, '1 5' for the third, '5' for the fourth, '1 5 4' for the fifth, '5 1 2' for the sixth, '5 1 5 1 2' for the first measure of 'B', '5 4' for the second, '1 5 1 5 4' for the third, '5 1 5 4' for the fourth, '3' for the fifth, '5 1 5 4' for the first measure of 'C', '1 5 4' for the second, '5 1 5 4' for the third, and '3' for the fourth.

a) At first slowly.

b) and c) Be specially careful to get a smooth legato when fingers 1-5 and 2-5 come in succession.

a) Anfangs langsam.

b) c) Die Verbindung der Finger 2-5 und 1-5 ist besonders zu beobachten.

19 A

19 B a)

20 A

20 B

21 A

21 B

22 A

22 B

23 A

23 B

24 A

24 B

25 A

25 B

a) An unusual fingering, which must be strictly observed.

a) Ungewöhnlicher Fingersatz, der streng einzuhalten ist.

## More Difficult Stretches for the Fingers

III

## Mit schwierigerem Spannen der Finger

## Exercice in Velocity

## Geläufigkeitsübung

Allegro molto

a) 4 1 2 3      4 1 2 3      4 2 3 5      4 2 3 5

2 4 3 1      2 4 3 1      2 5 4 3      2 5 4 3

5 3 1 4      5 3 1 4      5 3 1 4      5 3 1 4

5 2 4 1      5 2 4 1      5 2 4 1      5 2 4 1

a) *f* and *p*

## Exercises with Several Black Keys | Übungen mit mehreren Obertasten

**A**

a)

b)

c)

**B**

c)

c)

**A**

c)

a) Strike the white keys close to the black keys, so that the smooth passage from one to the other can be effected with quiet hand.

a) Die Untertasten nahe den Obertasten anzuschlagen, damit die Verbindung derselben bei ruhiger Handhaltung ermöglicht wird.

Sheet music for exercises with chromatic tones in G major. The music consists of six staves of musical notation with fingerings and dynamic markings like "leggiero" and "etc."

Exercises with Chromatic Tones

| Übungen mit chromatischen Tönen

*Allegro*

*legato*

Sheet music for exercises with chromatic tones in G major, Allegro legato. The music consists of eight staves of musical notation with fingerings and dynamic markings.



5 3 4

1 3 2

3

5 3 4

1 2 1 2

4 3 5

2 1 2 1 2

3 4 2 3

1 2 3 5

5 4 3 2 4 3

3 2 4 3

1 2 1 3 2 4 3 5

5 4 3 2 4 3 5

1 2 3 4

2 5 3 4

1 1

2 3

5 4 3 2 4 3 5

5 4 3 2 4 3 5

1 3 2 4

3 5 4 2 3 1 2 5

1 2 1 3 2 4 3 5

5 4 3 2 4 3 5

Preparatory Exercises for  
the Scales

Each hand alone.  
Jede Hand allein.

1. a) The thumb glides without tone to the next key.  
b) The thumb strikes forcibly, but without tone.
2. a) Thumb held down. The other fingers touch the keys very lightly, without pressing them down.  
b) Fingers **2, 3** and **4** strike with tone but with only moderate force.

1. a) Der Daumen gleitet tonlos nach der nächsten Taste.  
b) Der Daumen schlägt kräftig doch tonlos an.
2. a) Der Daumen gehalten. Die anderen Finger berühren die Tasten ganz leicht und ohne dieselben herunterzudrücken.  
b) Die Finger **2, 3, 4** schlagen mit Ton aber nur mäßiger Kraft an.

Moderato

Andante

c) Also pay attention to the unemployed fingers.

c) Man beobachte auch die unbeschäftigte Finger.

\*  
Later  
Später

A  
B  
C

### Diatonic Scales (Major)

R.H. alone  
R.H. allein

L.H. alone  
L.H. allein

\* The outer side of the r.h. is to be turned a little more towards the right, that of the l.h. a little more towards the left.

1. r.h. ascending  
1. h. descending

- a) At the moment the 2d finger strikes, the thumb is turned under so as to stand over the next key which it has to strike.
- b) The moment the thumb strikes after the 3d finger and 4th finger, the other fingers are brought over the keys which they are to strike. (To make this easier, watch the 2d finger only.)

2. r.h. descending  
1. h. ascending

- a) The moment the thumb strikes, the 3d finger (and afterwards the 4th) should be passed over.
- b) The moment the 3d finger (or the 4th) strikes after the thumb, the latter should be brought over the next key which it is to strike.

Free entrance of thumb and 5th finger. Position of hand unchanged. The unemployed fingers must not touch the keys.

### Diatonische Tonleitern (Dur)

\* Die Aussenseite der r.H. ist etwas mehr nach rechts, die der l.H. mehr nach links zu halten.

1. r.H. aufwärts  
1. H. abwärts

- a) Der Daumen wird gleichzeitig mit dem Anschlag des 2. Fingers nach der von demselben nächst anzuschlagenden Taste untergesetzt.

- b) Mit dem Anschlag des Daumens nach dem 3. und nachher dem 4. Finger werden zugleich die anderen Finger über die von denselben anzuschlagenden Tasten gebracht. (Es dient zur Erleichterung lediglich den 2. Finger zu beobachten.)

2. r.H. abwärts  
1. H. aufwärts

- a) Mit dem Anschlag des Daumens wird gleichzeitig der 3. und hernach der 4. Finger übergesetzt.

- b) Mit dem Anschlag des 3. Fingers nach dem Daumen und hernach des 4. Fingers, wird zugleich der Daumen nach der von demselben anzuschlagenden Taste bewegt.

Freier Einsatz des Daumens und 5. Fingers. Unveränderte Haltung der Hand. Die unbeschäftigte Finger dürfen die Tasten nicht berühren.

The musical score consists of six staves of piano music. The first two staves are in common time, while the remaining four staves are in 2/4 time. The music is primarily composed of eighth and sixteenth note patterns. Fingerings are indicated above the notes, such as '1 3 4' or '5' over specific notes. The keys change frequently, corresponding to the fingerings.

In the keys of C, G, D, A and A major the fingering is the same for both hands; same fingering in the r.h. for B major, and in the l.h. for F major.

In B, F $\sharp$  and D $\flat$  major, each having five black keys, the 4th finger of the r.h. comes on A $\sharp$  (B $\flat$ ), and that of the l.h. on F $\sharp$  (G $\flat$ ).

In A $\flat$ , E $\flat$  and B $\flat$  the 4th finger of the r.h. takes B $\flat$ ; in the l.h. the 3d finger comes on the tonic, and the 4th finger on the fourth degree.

\* In practising, keep to the regular scale-fingering. In playing, the 2d finger will be used here.

In den Tonarten C, G, D, A und E-Dur ist der Fingersatz in beiden Händen derselbe und wird auch in H.r.H. und F Dur l.H. beibehalten.

In H, Fis und Des-Dur, jedesmal mit fünf Obertasten, ist der 4. Finger der r.H. auf Ais (B) und der l.H. auf Fis (Ges) zu setzen.

In As, Es und B-Dur bleibt der 4. Finger der r.H. auf B; in der l.H. wird der 3. Finger auf die Tonika und der 4. Finger auf die Quarte gesetzt.

\* Im Studium ist der Fingersatz der Tonleitern beizubehalten. Im Spiel wird hier der 2. Finger benutzt.

The sheet music consists of six systems of musical notation for two staves: Treble (G-clef) and Bass (F-clef). The key signature varies throughout the piece, including B-flat major, A-flat major, G major, F major, E major, and D major.

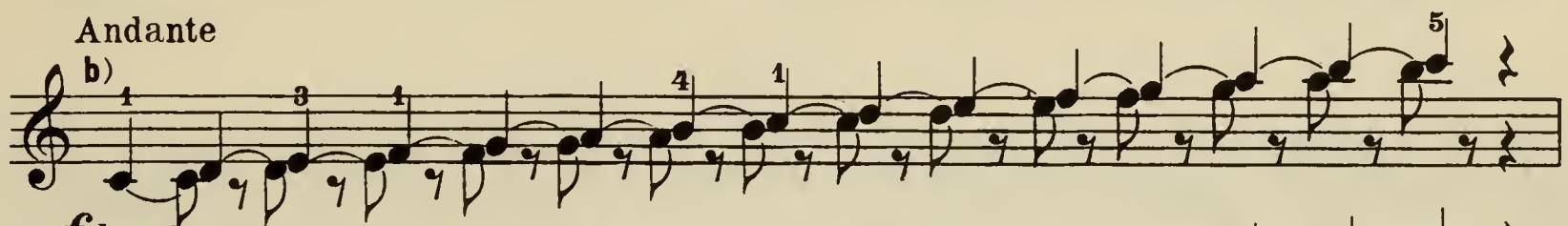
- System 1:** Treble staff starts with a B-flat major section. The bass staff begins with a bass note followed by a treble section in A-flat major.
- System 2:** Treble staff continues in B-flat major. The bass staff begins in A-flat major, then transitions to G major.
- System 3:** Treble staff begins in G major. The bass staff begins in F major.
- System 4:** Treble staff begins in E major. The bass staff begins in D major.
- System 5:** Treble staff begins in D major. The bass staff begins in E major.
- System 6:** Treble staff begins in E major. The bass staff begins in D major.

Performance markings include:
 

- Slurs:** Used extensively to group notes together.
- Grace Notes:** Indicated by small numbers (e.g., 1, 2, 3, 4) placed near the main notes.
- Dynamics:** Indicated by numbers above or below the notes, such as '3' or '4'.
- Articulations:** Indicated by small dots or dashes on the stems of the notes.



Andante

R. H. alone  
R. H. alleinL. H. alone  
L. H. allein

## Scale-Exercise

## Skalenübung

Scale exercise A, shown in treble and bass clefs. The treble clef staff has fingerings 3 1, 4 1, 1 3, 4. The bass clef staff has fingerings 5, 4 2, 1 3, 4, 5.

B

Scale exercise B, shown in treble and bass clefs. The treble clef staff has fingerings 5, 4, 3. The bass clef staff has fingerings 2, 4 1, 3, 4 1, 3.

Scale exercise C, shown in treble and bass clefs. The treble clef staff has fingerings 4, 3 1, 4. The bass clef staff has fingerings 5, 4 1, 3.

a) Positions for the Scales in Contrary Motion.

b) Strike the quarter-notes and lift the eighths with precision.

a) Positionen der Tonleiter in Gegenbewegung.

b) Genaues Anschlagen der Viertel- und Aufheben der Achtelnoten.

## Allegro

Allegro  
a)

Sheet music for Allegro section, labeled 'a)'. The music is in common time. The treble and bass staves are shown. Fingerings are indicated above the notes: 4-3-1, 4-1, 5, 5, 1-3, 4, 1, 1-3-1, 4-1, 5. Measure numbers 1 through 5 are marked below the staves.

## Minor Scales

## Molltonleitern

A musical score for piano, consisting of two staves. The top staff uses a treble clef and has a key signature of B-flat. The bottom staff uses a bass clef and also has a key signature of B-flat. Both staves show a series of eighth-note patterns connected by slurs and grace notes. The music concludes with a double bar line and repeat dots at the end of the page.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of three flats. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of six measures. Measures 1-4 feature eighth-note patterns, while measures 5-6 feature sixteenth-note patterns. Measure 6 concludes with a single note.

A musical score for piano, featuring two staves. The top staff uses a treble clef, a B-flat key signature, and an 8th time signature. The bottom staff uses a bass clef, a B-flat key signature, and common time. Both staves contain eighth-note patterns with slurs and grace notes. The score consists of two measures per staff, separated by a vertical bar line.

A musical score page showing two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 2/4 time with a key signature of one flat. Measure 8 starts with a dotted half note followed by eighth-note pairs. Measure 9 continues with eighth-note pairs. Measure 10 begins with a dotted half note followed by eighth-note pairs. Measure 11 concludes with a dotted half note followed by eighth-note pairs. Measures 8 and 11 are bracketed with a brace spanning both staves.

a) To get a uniform effect of tone, the C-major scale-fingering is used throughout, even where the run begins or ends on another note.

a) Zur Erreichung eines einheitlichen Klanges wird der Fingersatz der C-Dur-Skala beibehalten, wenn auch der Lauf mit einem anderen Ton beginnt oder schliesst.

a)

harmon.      melod.

etc.      etc.

harmon.      melod.

etc.      etc.

harmon.      melod.

etc.      etc.

b) harmon.      melod.

etc.      etc.

harmon.      melod.

etc.      etc.

a) In the Minor Scales (of which the harmonic forms should be practised first) the fingerings of C, G, D, A, E, B and F minor are like those of the corresponding major scales. The only changes are in F $\sharp$ , C $\sharp$ , E $\flat$  and B $\flat$ , and as shown here.

b) In E $\flat$  and B $\flat$  the left-hand fingering is the same both for the harmonic and the melodic form, though it differs from that of the major scale.

a) In den Molltonarten, von denen die harmonischen zuerst geübt werden, bleiben die Fingersätze von C, G, D, A, E, H und F-Moll dieselben wie in den Durtonarten. Verändert werden sie nur in Fis, Cis, Gis, Es und B-Moll und wie hier angegeben.

b) In Es und B ist in der 1. H. für die harmonische wie die melodische Molltonart derselbe Fingersatz zu benutzen, der jedoch von dem der Durtonart abweicht.

## Further Models for the Practice of the Scales

According to these models all the scales are to be practised *forte*, *piano*, and (after the utmost evenness and facility have been acquired) *crescendo* ascending and *diminuendo* descending. Practise with each hand alone must always be kept up. Special practice is required for runs in the same direction (parallel motion), e.g., (A) octaves, (B) tenths or thirds, (C) sixths, both ascending and descending; also the very beneficial *staccato* with fingers swiftly springing back; the *non-legato*; and finally, for acquiring greater endurance, from *forte* to *fortissimo* and *piano* to *pianissimo*.

## Weitere Formen für das Studium der Skalen

In diesen Formen sind alle Tonarten zu üben, *forte*, *piano*, und nachdem die grösste Gleichheit und Fertigkeit erreicht, aufwärts *crescendo* und abwärts *diminuendo*. Das Üben der einzelnen Hände ist stets fortzusetzen. Ein Spezialstudium erheischen die Läufe in einer Richtung - z.B. Parallelbewegung: aufwärts (A) Octaven, (B) Dezimen oder Terzen, (C) Sexten; abwärts desgleichen - das nutzbringende *Staccato* mit rasch zurück-springenden Fingern, das *Non-legato*, sowie zur Erlangung grösserer Ausdauer *f* bis *ff* und *p* bis *pp*.

Allegro

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**



## Scale-Exercises

Same forms for practice as before

## Skalenübungen

Die Übungsarten wie vorher

The image displays five sets of piano music for scale exercises, arranged vertically. Each set consists of two staves: treble clef on top and bass clef on bottom. The music is in common time (indicated by 'C'). The first four sets are in G major (G-C-D-E-F#-G) and the fifth set is in A major (A-C#-D#-E#-F#-G#-A).

- Set 1:** Treble staff has eighth-note pairs (G-B) and sixteenth-note pairs (G-B). Bass staff has eighth-note pairs (D-G) and sixteenth-note pairs (D-G).
- Set 2:** Treble staff has eighth-note pairs (G-B) and sixteenth-note pairs (G-B). Bass staff has eighth-note pairs (D-G) and sixteenth-note pairs (D-G). Fingerings: 1, 2, 3, 4.
- Set 3:** Treble staff has eighth-note pairs (G-B) and sixteenth-note pairs (G-B). Bass staff has eighth-note pairs (D-G) and sixteenth-note pairs (D-G). Fingerings: 3, 1, 2.
- Set 4:** Treble staff has eighth-note pairs (G-B) and sixteenth-note pairs (G-B). Bass staff has eighth-note pairs (D-G) and sixteenth-note pairs (D-G). Fingerings: 3, 1, 2.
- Set 5:** Treble staff has eighth-note pairs (A-C#) and sixteenth-note pairs (A-C#). Bass staff has eighth-note pairs (D-G) and sixteenth-note pairs (D-G). Fingerings: 3, 2, 3.

Sheet music for piano, four staves:

- Staff 1 (Treble): Measure 1, 6/4 time, 3 fingers (1, 3, 4) play eighth-note pairs. Measure 2, 6/4 time, 4 fingers (1, 2, 3, 4) play eighth-note pairs. Measures 3-4, 6/4 time, 4 fingers (1, 2, 3, 4) play eighth-note pairs.
- Staff 2 (Bass): Measure 1, 6/4 time, 4 fingers (1, 3, 4) play eighth-note pairs. Measures 2-4, 6/4 time, 4 fingers (1, 2, 3, 4) play eighth-note pairs.
- Staff 3 (Treble): Measure 1, 6/4 time, 4 fingers (1, 2, 3, 4) play eighth-note pairs. Measures 2-4, 6/4 time, 4 fingers (1, 2, 3, 4) play eighth-note pairs.
- Staff 4 (Bass): Measure 1, 6/4 time, 4 fingers (1, 2, 3, 4) play eighth-note pairs. Measures 2-4, 6/4 time, 4 fingers (1, 2, 3, 4) play eighth-note pairs.

Measure 5, Treble staff: 8va bassa.....

Measure 6, Bass staff: 8va bassa.....

Measure 7, Treble staff: 8.....

Measure 8, Bass staff: 3

Measure 9, Treble staff: 8<sup>2</sup>.....

Measure 10, Bass staff: 8<sup>2</sup>.....

Arpeggios  
and Chord-Passages

Arpeggien  
und Akkordpassagen

**a)**

*legato*

**b)**

a) Without stretches. Take care to make smooth connection between the 1st and 5th fingers.

b) With stretches. Let the fingers straighten out easily a very little, while retaining their respective positions for chord-playing. The thumb and 5th finger are held quietly over their keys, and must not move to and fro.

a) Ohne Spannen. Man beachte die Verbindung des 1. und 5. Fingers.

b) Mit Spannen. Die Finger werden ein wenig und leicht ausgestreckt und müssen ihre Akkordlage bewahren. Der Daumen und 5. Finger bleiben still über ihren Tasten und dürfen sich nicht hin- und herbewegen.

9

10 A

10 B

11 A

11 C

12 A

12 C

13 A

13 C

Also in A major  
Auch As-Dur

A

B

Also in F# minor  
Auch Fis-Moll

A

B

17

A *legato*

4 2

$\frac{4}{3}$

$\frac{3}{4}$

$\frac{4}{3}$

$\frac{3}{4}$

$\frac{4}{3}$

Musical score for piano, page 18, section B. The score consists of two staves. The top staff starts with a treble clef, a key signature of four flats, and a 4/3 time signature. It features a series of eighth-note patterns. The bottom staff begins with a treble clef, a key signature of four flats, and a 3/4 time signature. It also contains eighth-note patterns. The score concludes with a repeat sign and the instruction "Also in G♭ major".

Also in G $\flat$  major  
Auch Ges-Dur

Allegro,

R.H. alone  
R.H. allein

L.H. alone  
L. H. allein

2 4  
2 3  
2 4  
2 3  
4  
3 2  
4  
3

2 4  
2 3  
2 4  
2 3  
2 4  
2 3  
2 4  
2 3

22 C

23 A

24 B

L.H. alone  
L.H. allein

25 A

B R.H. alone  
R.H. allein

A

B

### Grand Arpeggios

Position and movements of the hand are the same as for the scales, save that the outer side of the r. h. is turned more to the right, and that of the l. h. more to the left. The difficulties in passing over and under can be mastered only by dint of attentive practice, on account of the wider stretches.

### Grosse Arpeggien

Die Position und Bewegungen der Hand sind dieselben wie bei den Tonleitern, doch ist die Aussenseite der r. H. mehr nach rechts und die der l. H. mehr nach links gewendet. Das Unter- und Übersetzen kann, der grösseren Spannschwierigkeit wegen, nur durch sorgfältiges Studium beherrscht werden.

Andante

A

C

B

C

White keys  
Untertasten

Allegro

**A**

3      4      3      4      3      4      etc.      4      4      etc.

3      4      etc.      3      etc.      3      4      etc.      4      etc.

Black keys  
Obertasten

**B**

3      4      etc.      3      etc.      3      4      etc.      4      etc.

3      4      etc.      3      etc.      3      4      etc.      4      etc.

3      4      etc.      3      etc.      3      4      etc.      4      etc.

3      4      etc.      3      etc.      3      4      etc.      4      etc.

One black key  
Eine Obertaste

**A**

3      1      3      1      3      1      etc.      2      etc.

I    1    3    etc.      etc.      I    1    3    etc.      etc.      5

3      1      3      1      3      1      etc.      2      etc.

I    1    3    etc.      etc.      I    1    3    etc.      etc.

A 3 1  
4  
I 1 4  
II 5  
II 5  
I 1  
3  
B 8  
3 1 3 1  
II 5 I 1  
3  
5

Begin on black keys  
Mit Obertasten anfangen

A ② 1 2 4  
2 1 3 2 etc.  
B ④ 2 1 4  
③ 2 1 3 etc.

Also in D major  
Auch D-Dur

B ② 1 2 4  
2 1 3 2 etc.  
B ④ 2 1 4  
③ 2 1 3 etc.

Also in G minor  
Auch G-Moll

Two black keys  
Zwei Obertasten

A 4  
5  
4  
5 4  
I 1 4  
II 5  
B 5  
4  
4  
5  
I 1  
5  
A 3  
3  
3  
4  
5  
B 3  
3  
3  
4  
5  
etc.

Begin on black keys  
Mit Obertasten anfangen

The sheet music consists of two parts, A and B, each with four staves. Part A starts in C minor (two sharps) and moves to G major (one sharp). Part B starts in F major (one sharp) and moves to C major (no sharps or flats). Both parts feature eighth-note patterns with fingerings (e.g., 2, 1, 4) and measure numbers (e.g., I, II, 1, 2, 3, 4).

Preparatory Exercises for Seventh-chords | Vorübungen zu Septimenakkorden

Andante

This section contains three staves of music. The first staff shows a sequence of chords with fingerings: 1 4 1 3, 1 3 1 2, 1 2, 1 3 1 2, 1 3 1 4. The second staff shows a sequence of chords with fingerings: 1 4 1 3, 1 3 1 2, 1 2, 1 3 1 2, 1 3 1 4. The third staff shows a sequence of chords with fingerings: 1 4 1 3, 1 3 1 2, 1 2, 1 3 1 2, 1 3 1 4.

Diminished Seventh-chords

Verminderte Septimenakkorde

Allegro

This section contains two staves of music. The top staff features eighth-note patterns with fingerings: 4, 5 4, 4, 8, 5 4, 4, 8. The bottom staff features eighth-note patterns with fingerings: 4, 8, 5 4, 4, 8, 5 4, 4, 8. The word "etc." appears at the end of the bottom staff.

Begin on black keys  
Mit Obertasten anfangen

The sheet music consists of six staves of musical notation for piano. The first five staves are in common time (indicated by a 'C') and G major (indicated by a single sharp sign). The first staff starts with a bass clef, the second with a treble clef, the third with a bass clef, the fourth with a treble clef, and the fifth with a bass clef. The sixth staff begins with a treble clef and 2/2 time. The notation includes various note patterns such as eighth and sixteenth notes, slurs, and grace notes. Fingerings are indicated above the notes, and dynamic markings like 'R.H. alone' and 'L.H. alone' are present. The music concludes with a bassoon-like sound indicated by '8va bassa'.

\* By employing the thumb on the first note of each figure, the phrase-beginnings are more clearly emphasized.

\* Die jedesmalige Benützung des Daumens auf der ersten Note dient zur Bestimmtheit des Einsatzes.

## Dominant and Subordinate Seventh-chords

## Dominant- und Nebenseptimenakkorde

II 5  
I 1  
4

Also  
Auch

I 1 4  
II 5

B 8

Also  
Auch

Also  
Auch

More difficult stretches  
Schwierigeres Spannen

A

4

5

I 1 4  
II 5

8

I 1 4  
II 5

8 5

8

8 II 5  
I 1 4

II 5  
I 1 4

Begin on black keys

Mit Obertasten anfangen

A (I)

2 1 4 3 2

8 4

(II)

3 2 1 4 3

8 3 2 1 4

1 2 4

8 2 1 4 3

Also  
Auch

B.(I)

(II)

(III)

Also  
Auch

A \*

A Also  
Auch

B Also  
Auch

Two black keys  
Zwei Obertasten

A

Two black keys  
Zwei Obertasten

B

I 1/4 II 5

I 1/4 II 5

A

I 1/4 II 5

B

I 1/4 II 5

5

\* In both hands with same finger on the black key.

\* In beiden Händen mit demselben Finger auf der Ober-taste.

A

B

8.....

Begin on black keys  
Mit Obertasten anfangen

A

B

8.....

Three black keys  
Drei Obertasten

Connecting the Fingers { 2-5 and 1-2, r. h.  
2-1 and 5-2, l. h.

Verbindung der Finger: { r. H. 2, 5 und 1, 2  
l. H. 2, 1 und 5, 2

*legato molto*

## Three- and Four-Finger Exercises

## Drei- und Vierfinger-Übungen

The image displays four staves of musical notation, each consisting of a treble clef, a bass clef, and a brace. The notation is primarily composed of eighth notes and sixteenth notes. Fingerings are indicated above the notes:

- Staff 1 (Top):** Fingerings 5, 4, 3 are shown above the first three notes of the first measure. The instruction "legato" is written below the staff.
- Staff 2:** Fingerings 3, 4, 3, 2 are shown above the first four notes of the first measure. Fingerings 3, 2, 1 are shown above the first three notes of the second measure.
- Staff 3:** Fingerings 3, 2, 3, 4 are shown above the first four notes of the first measure. Fingerings 1, 2, 3 are shown above the first three notes of the second measure.
- Staff 4 (Bottom):** Fingerings 3, 2, 1 are shown above the first three notes of the first measure. Fingerings 1, 3 are shown above the first two notes of the second measure. Fingerings 3, 1 are shown above the first two notes of the third measure.
- Staff 5 (Second from Top):** Fingerings 3, 2, 1 are shown above the first three notes of the first measure. Fingerings 1, 3 are shown above the first two notes of the second measure. Fingerings 3, 1 are shown above the first two notes of the third measure.
- Staff 6 (Third from Top):** Fingerings 3, 2, 1 are shown above the first three notes of the first measure. Fingerings 1, 3 are shown above the first two notes of the second measure. Fingerings 3, 1 are shown above the first two notes of the third measure.
- Staff 7 (Bottom):** Fingerings 3, 2, 1 are shown above the first three notes of the first measure. Fingerings 1, 3 are shown above the first two notes of the second measure. Fingerings 3, 1 are shown above the first two notes of the third measure.
- Staff 8 (Second from Bottom):** Fingerings 3, 2, 1 are shown above the first three notes of the first measure. Fingerings 1, 3 are shown above the first two notes of the second measure. Fingerings 3, 1 are shown above the first two notes of the third measure.
- Staff 9 (Bottom):** Fingerings 3, 2, 1 are shown above the first three notes of the first measure. Fingerings 1, 3 are shown above the first two notes of the second measure. Fingerings 3, 1 are shown above the first two notes of the third measure.

*etc.*

R. H.      3      5 3 4 5 3      3 5 4 5      3 5 4 5

L. H.      1      1      3 5 3 4 5 3      3 5 4 5      3 5 4 5

3 5 4 5      3 5 4 5      3 5 4 5

*legato*

5 4 3 2      5 4 5 2

1 2 3 4      1 2 1 4      1 2 3 4      1 2 1 4

5 4 3 2      5 4 5 2

5 2 1 2      1 4 5 4

1 2 1 4      1 2 1 4

5 4 5 2      5 4 5 2

5 2 1 2      1 2 1 4

5 4 5 2      5 4 5 2

5 2 1 2      1 2 1 4

5 4 5 2      5 4 5 2

5 2 1 2      1 2 1 4

5 4 5 2      5 4 5 2

etc.

## The Trill

## Triller

The two fingers engaged in playing the trill must be raised to the same height and strike their keys with equal force.

Die beiden, den Triller ausführenden Finger sind in gleicher Höhe aufzuheben und müssen die Tasten gleichmäßig anschlagen.

Moderato

The sheet music consists of ten staves of musical notation for a keyboard instrument. Each staff begins with a treble clef and a common time signature. The first staff is in C major, indicated by a 'C'. Subsequent staves indicate changes in key signature: the second staff is in G major (two sharps), the third in D major (one sharp), the fourth in A major (no sharps or flats), the fifth in E major (two sharps), the sixth in B major (three sharps), the seventh in F major (one flat), the eighth in C major (no sharps or flats), the ninth in G major (two sharps), and the tenth in D major (one sharp). Each staff contains a series of notes, primarily eighth and sixteenth notes, grouped into pairs for a trill. Below each note is a two-digit number indicating the fingerings used for each pair. For example, in the first staff, the first trill starts with finger 2 over 1. Fingerings continue sequentially through the staves, with some staves ending with a colon and 'etc.' to indicate repetition. Dynamic markings like 'p' (piano) and 'f' (forte) are placed above certain notes throughout the piece.

Sheet music for exercises 1-4, featuring four staves of musical notation. The first staff starts with II 2 3, followed by a series of sixteenth-note patterns with fingerings like 1 2 3 2 3 2, 1 2 3 1 2, etc. The second staff starts with I 2 3 2, followed by 3 2 1 2 1 2, 3 2 1 2 1 2, etc. The third staff starts with 3 2 2 1, followed by 3 2 1 3 2 1, 2 3 1 2, 1 2 3 1 2, etc. The fourth staff starts with IV 4 5, followed by III 3 4, III 4 3, IV 5 4, etc.

\* Practise also in D♭ (C♯), B (C♭), and F♯ major. Later in all the keys.

\* Auch in Des (Cis), H (Ces) und Fis-Dur zu üben. Später durch alle Tonarten.

Sheet music for exercises 5-8, featuring four staves of musical notation. The first staff starts with II 3 1 2 1 3 1 2 1, followed by 1 2 4 3 4 2 4 3 4, II 3 5 4 5 3 5 4 5. The second staff starts with 3 2 3 1 3 2 3 1, followed by 3 2 4 3 4 2 4 3 4, 3 2 3 1. The third staff starts with 3 5 4 5 3 4 5 4 5, followed by 3 5 4 3 5 4 5 4 5, 3 etc. The fourth staff starts with 3 1 2 3 1, followed by 3 2 4 3 4 2 4 3 4, 3 2 3 1.

Sheet music for exercise 9, Allegro, featuring two staves of musical notation. The first staff starts with 1 2, followed by 5 4, 2 3, 4 3, etc. The second staff starts with f 5 4, followed by 1 2, 4 3, etc.

Sheet music for exercise 10, featuring two staves of musical notation. The first staff starts with 5 4, followed by 2 1, 4 3, 2 3, etc. The second staff starts with etc. 1 2, p, followed by 4 5, 2 3, 4 3, 2 3, etc.

Sheet music for exercise 11, featuring one staff of musical notation. The staff starts with 5 4, followed by 2 1, 4 3, 2 3, etc.

R.H.

A

L.H.

B

etc.

R. H.  
alone  
allein

\* More difficult positions.

\* Schwierigere Lagen.

### Thirds

In paired notes (thirds, sixths, etc.) both parts must be brought out with equal distinctness. When paired notes are practised too early and too continuously, especially in the wider intervals, the hand is apt to become tired and the fingers stiff - a result which can be avoided by practising them as broken intervals (also a valuable exercise).

Terzen

In Doppelgriffen (Terzen, Sexten etc.) müssen die einzelnen Stimmen in gleicher Deutlichkeit zur Geltung kommen. Das zu frühzeitige und unausgesetzte Üben der Doppelnoten, besonders in weiter Lage, verursacht oftmals eine Ermüdung der Hand und Steifheit der Finger, die durch ein (auch nutzbringendes) Studium derselben ingebrochener Weise verhütet werden.

**A**

3 1 2  
*legato*

bis

**B**

staccato etc. etc.

% % bis

**C**

% % bis

**A**

**B**

Moderato

**C**

*leg.* 2 1 2 3  
4 5

*Staccato:* the quarter-notes held down  
die Viertelnoten gehalten

**C**

**A** *legato*

**B** *legato*

**A**

**C**

*legato*

**B**

*legato*

**C**

*legato*

B

*leg: 3*

*etc.*

*legato*

*etc.*

Each hand alone  
Jede Hand allein

*legato*

*etc.*

*legato*

*etc.*

*3 5 4*

*etc.*

*3 5 4*

*etc.*

Allegro

*f*

*etc.*

*etc.*

*p*

*etc.*

*etc.*

*etc.*

**Allegro**

**legato**

**staccato**

**etc.**

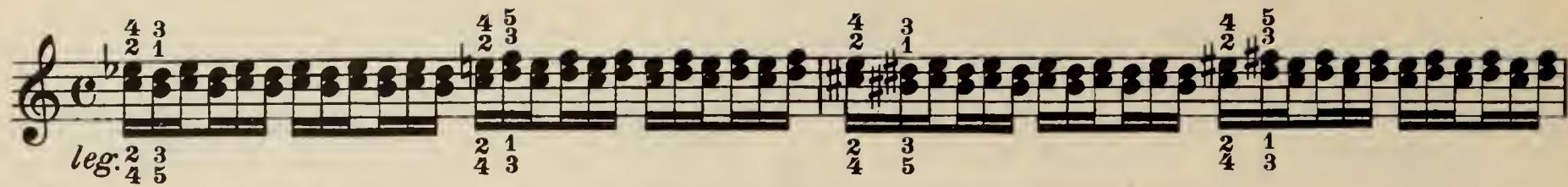
**legato**

**A Allegro**

**B**

## Trills

## Triller

A  
etc.

Forms A, B and C also in C, C♯ and D.

Die Formen A, B und C auch in C, Cis und D.

Moderato

Preparatory Exercises to  
Scales in Thirds

Vorübungen zu den  
Terzen-Skalen

A Lento

8.....

8.....

Each hand alone Jede Hand allein

A

etc.

etc.

B

etc.

etc.

A

legato

etc.

etc.

This section contains four staves of piano exercises. The first two staves are for the treble clef (A) and the last two for the bass clef (B). Each staff consists of two measures. The first measure of each staff shows a descending scale pattern (eighth notes) with specific fingerings (e.g., 3-4-1, 4-2-3, 2-1-2 for the treble; 5-3-1, 4-5-3, 2-1-3 for the bass). The second measure shows an ascending scale pattern with similar fingerings. The first and third staves are labeled 'A' and the second and fourth are labeled 'B'. The first and second staves are labeled 'Each hand alone' and 'Jede Hand allein'. The first and third staves have a 'legato' dynamic instruction. The second and fourth staves have 'etc.' markings. The first and second staves are in common time with a treble clef, while the third and fourth are in common time with a bass clef. Fingerings are indicated above the notes in both staves."

\* Practice of these preparatory exercises must be continued together with that of the scales themselves.

\* Das Studium dieser Vorübungen ist noch mit dem der Skalen selbst fortzusetzen.

**B**

10

**A** Più mosso

**B**

Fingerings and dynamic markings are present above the notes in both staves.

Musical score for R. H. alone and L. H. alone. The score consists of two staves. The top staff is for the Right Hand (R. H.) and the bottom staff is for the Left Hand (L. H.). Both staves are in common time. The R. H. staff has a treble clef and the L. H. staff has a bass clef. The music is divided into measures by vertical bar lines. The R. H. staff has several grace notes indicated by small vertical strokes above the main notes. The L. H. staff also has grace notes. Fingerings are written above the notes: '5' and '3' for the R. H. staff, and '3' and '1' for the L. H. staff. Measure numbers 8 and 9 are visible at the top right of the page.

A musical score for piano featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 5 begins with a dotted half note followed by an eighth note. Measure 6 begins with a dotted half note followed by an eighth note. The music consists of eighth-note patterns with various dynamics and rests.

The image shows two staves of musical notation for a finger exercise. The top staff is in common time and starts with a treble clef. It features a series of eighth-note patterns with fingerings above the notes. The first pattern is 4-4-2-5, followed by 4-1-5-2-3. The second pattern is 3-2-5-5, followed by 5-2-3. The third pattern is 4-1-2-5-3, followed by 1-4-2-3-5. The fourth pattern is 3-2-5-5, followed by 4-1-2-3. The word "etc." appears twice between the patterns. The bottom staff continues the exercise with a different set of fingerings: 5-1-4-2, followed by 1-5-2-3-4; 4-3-2, followed by 2-4; 1-5-3-2, followed by 4-4; 4-2-3, followed by 4-3; and 3-2-4, followed by 4-4-2-3-1-5.

A Presto

B

Allegro

R. H.

L. H.

R. H. Allegro

L. H.

R. H. alone  
allein

*p legato*

L. H. alone  
allein

## Scales in Thirds

Scales in thirds and sixths (which see) should at first be practised as broken intervals; also (ascending) *legato* in the higher part and *staccato* in the lower part, and (descending) *staccato* in the higher part and *legato* in the lower; through two, and then four octaves in parallel motion, and through two octaves in contrary motion.

## Terzen-Skalen

Die Terzen- und Sexten-Skalen (siehe dieselben) sind anfangs gebrochen zu üben, wie auch aufwärts in der Oberstimme *legato*, in der Unterstimme *staccato* und abwärts die Oberstimme *staccato*, die Unterstimme *legato* durch zwei, nachher vier Oktaven in Parallel- und durch zwei Oktaven in Gegenbewegung.

The sheet music consists of ten staves of musical notation for piano. The top two staves are for the Right Hand (R. H.) in treble clef, and the bottom two staves are for the Left Hand (L. H.) in bass clef. The subsequent staves alternate between R. H. and L. H. The notation includes various note heads and stems, with fingerings indicated by numbers above or below the notes. Some staves begin with a treble clef and others with a bass clef. The music is divided into sections by vertical dotted lines. The first section starts with a treble clef for both hands. The second section starts with a bass clef for the left hand and a treble clef for the right hand. The third section starts with a bass clef for both hands. The fourth section starts with a treble clef for the left hand and a bass clef for the right hand. The fifth section starts with a bass clef for both hands. The sixth section starts with a treble clef for the left hand and a bass clef for the right hand. The seventh section starts with a bass clef for both hands. The eighth section starts with a treble clef for the left hand and a bass clef for the right hand. The ninth section starts with a bass clef for both hands. The tenth section starts with a treble clef for the left hand and a bass clef for the right hand. The music includes various note heads and stems, with fingerings indicated by numbers above or below the notes. Some staves begin with a treble clef and others with a bass clef. The music is divided into sections by vertical dotted lines.

\* Practical fingerings for the remaining scales in thirds and especially those in sixths may be found in Alexander Dreyschock's "Schule der Tonleitern".

\* Praktische Fingersätze der fernerer Terzen- und insbesondere Sexten-Skalen findet man in Alexander Dreyschocks „Schule der Tonleitern“.

Combinations to be practised especially in minor scales  
in thirds.

Verbindungen, welche in Terzen-(Moll-) Skalen beson-  
ders zu üben sind.

C-min.  
C-Moll

R. H. 4 3 3 4 L. H. 5 3 3 2 1 3 G min.  
G-Moll

Each hand alone  
Jede Hand allein

E min.  
E-Moll

R. H. 3 4 4 2 B min.  
H-Moll

F# min.  
Fis-Moll

R. H. B-Moll

F min.  
F-Moll

### Staccato Exercises

Finger-staccato (see Staccato Touch, p. 6). Throughout  
with full, round tone.

### Staccato-Übungen

Fingerstaccato (siehe Staccato-Anschlag, Seite 6).  
Stets gesunder, voller Ton.

Practise also in D $\flat$  and B.

24317

Auch in Des und in H-Dur zu üben.

A

B

Allegro moderato

R. H.  
alone  
allein

L. H.  
alone  
allein

Musical score for piano, page 67, featuring two staves:

- Staff A:** Treble and bass staves in 6/4 time. The treble staff has a dynamic of  $p.$  The bass staff has a dynamic of  $d.$
- Staff B:** Treble and bass staves in 6/4 time. The treble staff has a dynamic of  $p.$  The bass staff has a dynamic of  $d.$

The score includes various rhythmic patterns and fingerings. The page number 67 is located in the top right corner.

L.H. 2 octaves lower  
L.H. 2 Oktaven tiefer

The image shows four staves of musical notation for a solo instrument, possibly a woodwind. The music is in common time and consists of measures 1 through 12. The key signature changes frequently, indicated by sharp and flat symbols. Articulations include slurs, grace notes, and staccato markings. Performance instructions such as "staccato", "bis", and "etc." are placed throughout the score. Measure 1 starts with a dynamic of  $\frac{8}{8}$  and a sharp sign. Measures 2-3 show a transition with a dynamic of  $\frac{8}{8}$  and a sharp sign, followed by a measure with a sharp sign and a flat sign. Measures 4-5 continue with a dynamic of  $\frac{8}{8}$  and a sharp sign. Measures 6-7 show a transition with a dynamic of  $\frac{8}{8}$  and a sharp sign, followed by a measure with a sharp sign and a flat sign. Measures 8-9 continue with a dynamic of  $\frac{8}{8}$  and a sharp sign. Measures 10-11 show a transition with a dynamic of  $\frac{8}{8}$  and a sharp sign, followed by a measure with a sharp sign and a flat sign. Measure 12 ends with a dynamic of  $\frac{8}{8}$  and a sharp sign.

\* Carefully avoid twisting the hand or raising the wrist.

\* Man vermeide jedes Drehen der Hand oder Heben des Handgelenks.

## Chromatic Exercises

## Chromatische Übungen

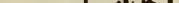
*legato*

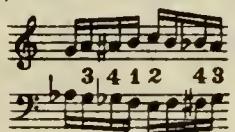
\*After these exercises are thoroughly learned, alternate them frequently with exercises in wider intervals.

\*Diese Übungen sollen, nachdem sie erlernt worden, auch öfters mit Übungen in weiter Lage abgewechselt werden.

The image shows three staves of sheet music for a three-fingered instrument, likely a harmonica or similar. The top staff is treble clef, 6/4 time, and the middle staff is bass clef, also 6/4 time. The bottom staff is treble clef, 6/4 time. Fingerings are indicated above the notes: the first staff uses a star symbol (\*), while the second and third staves use Roman numerals I, II, III, and Arabic numerals 1, 2, 3. Note values include eighth and sixteenth notes. The music consists of two measures per staff, with a repeat sign and endings indicated by colons at the end of each staff.

\* The three fingerings are to be practised in the given succession. In fingering No. III, in which the 4th finger is

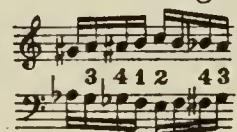
used, take care at this point  3 4 1 2 4 3 to strike



with the 3d finger *between* the black keys, so as to prevent pushing the hand forward.

\* Die drei Fingersätze sind in der angegebenen Reihenfolge zu üben. Im Fingersatz III, mit Benützung des 4.

Fingers, muss in der Verbindung:  der 3.



Finger zwischen den Obertasten angeschlagen werden, um ein Rücken und Schieben der Hand zu vermeiden.

\* The chromatic scales are to be practised in octaves, tenths (thirds) and sixths, both in parallel and contrary motion, and beginning not only on C, but on all the other tones, ascending and descending.

24317

\* Die chromatischen Skalen sind in Oktaven, Dezimen (Terzen) und Sexten in Parallel- und Gegenbewegung zu üben, und nicht nur mit C sondern auch mit allen anderen Tönen beginnend, aufwärts und abwärts.

Three staves of musical notation for piano, showing treble and bass clefs. Fingerings are indicated below the notes. The first staff has a treble clef and a bass clef. The second staff has a treble clef and a bass clef. The third staff has a treble clef and a bass clef. The notation consists of eighth and sixteenth note patterns. 'etc.' markings are placed at various points in the music.

## A Allegro

Musical example A, Allegro, treble clef, common time. The notation shows a series of eighth and sixteenth note patterns. Fingerings are indicated below the notes. The measure ends with a repeat sign and the number 2.

Musical example B, Allegro, treble clef, common time. The notation shows a series of eighth and sixteenth note patterns. Fingerings are indicated below the notes. The measure ends with a repeat sign and the number 2.

## B

Musical example C, Allegro, treble clef, common time. The notation shows a series of eighth and sixteenth note patterns. Fingerings are indicated below the notes. The measure ends with a repeat sign and the number 2.

Musical example D, Allegro, treble clef, common time. The notation shows a series of eighth and sixteenth note patterns. Fingerings are indicated below the notes. The measure ends with a repeat sign and the number 2.

*legato*

Fingerings for Right Hand:

- Staff 1: 4 2 4 2 4 | 5 4 5 4 5 | 1 2 | 5 4 | 1 2 1 2 | 5 4 5 4
- Staff 2: 3 2 3 2 | 3 4 3 4 | 3 2 | 3 4 | 3 2 3 2 | 3 4 3 2 | 4
- Staff 3: 3 4 3 4 | 3 2 | 3 4 | 3 2 3 2 | 3 4 3 4 | 3 2 3 2
- Staff 4: 5 4 5 4 | 1 2 1 2 | 5 4 | 1 2 | 5 4 5 2 | 1 2 1 4 | 5
- Staff 5: \* I 5 3 4 5 4 5 4 5 3 4 5 4 etc. II 4 3 4 5 3 4 3 4 5 3 | 5 4 5 4 3 5 4 3 4 5 4 3 5 4 3 etc.
- Staff 6: \* I 5 3 4 5 4 5 4 5 3 4 5 4 etc. II 4 3 4 5 3 4 3 4 5 3 | 5 4 5 4 3 5 4 3 4 5 4 3 5 4 3 etc.

\* Passing the 3d and 4th fingers *over* the 5th, the 3d finger *over* the 4th, also passing the 5th finger *under* the 3d and 4th, and the 4th finger *under* the 3d, require that the hand should be held in a position differing from the former one, namely, the inner side of the r.h. towards the right, that of the l.h. towards the left.

\* Das Übersetzen des 3. und 4. Fingers über den 5., des 3. Fingers über den 4., das Untersetzen des 5. Fingers unter den 3. und 4., des 4. Fingers unter den 3. bedingen eine zweite, von der vorherigen abweichende und umgekehrte Haltung der Hand: Innenseite der r.H. nach rechts, die der l.H. nach links.

Preparation.  
Vorübung.

R. H.  
alone  
allein

L. H.  
alone  
allein

Fingerings for Preparation:

R. H. alone: 5 4 3 2 | 1 | 5 4 3 2 | 1 | 5 4 3 2 | 1 | 5 4 3 2 | 1 |

L. H. alone: 5 4 3 2 | 1 | 5 4 3 2 | 1 | 5 4 3 2 | 1 | 5 4 3 2 | 1 |

*legato*

Fingerings for Left Hand:

Staff 1: 5 4 3 5 3 5 3 5 3 5 3 5 3 5 3 5 3 5 2

Staff 2: 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 2

The image shows four staves of piano sheet music. The top staff is in G major (three sharps) and starts with a 3-note chord. Fingerings below the notes are: 2 3 4, 2 3, 2 3 4, 2 3, 2 3 etc. The second staff is also in G major and starts with a 3-note chord. Fingerings below the notes are: 1 4 1, 4 3/2, 1 4 1, 4 1, 4 3/2 etc. The third staff starts with a 3-note chord in C major (no sharps or flats). Fingerings below the notes are: c, f 1, 5 1, 5 1, 5 1, 5 1. The bottom staff starts with a 3-note chord in G major. Fingerings below the notes are: 5, 1 5, 1 5, 1 5.

\**f* or *p*. In *forte* use the 3d finger, in *piano* the 2d.

\*\* When the chromatic scales are executed very swiftly and brilliantly, the fingers may be "run out" (bringing the 5th finger on a black key), thus avoiding a too frequent passing over and under.

\**f* oder *p*. Im *Forte* ist der 3., im *Piano* der 2. Finger anzuwenden.

\*\* In der sehr schnellen und brillanten Ausführung der chromatischen Skalen können auch die Finger ausgespielt werden, (mit Benützung des 5. Fingers auf der Obertaste) wodurch ein häufiges Über- und Untersetzen umgangen wird.

*legato*

A

B

\* Without accent, but with an intelligible phrasing of the triplets.

\* Ohne Akzent, doch mit verständlichem Ausdruck der Triolen.

A

B

24317

## Finger-spreading

## Spannübungen

R. H.  
alone  
allein

L. H.  
alone  
allein

\* III 4 5  
II 3 4  
I 2 3

I 2 3  
II 3 4  
III 4 5

$\frac{2}{1} \frac{5}{2}$        $\frac{2}{1} \frac{5}{2}$

$\frac{1}{2} \frac{2}{5}$        $\frac{1}{2} \frac{2}{5}$

$\frac{3}{2} \frac{5}{4}$        $\frac{3}{2} \frac{5}{4}$

$\frac{2}{3} \frac{4}{5}$        $\frac{2}{3} \frac{4}{5}$

\* The fingers should not be spread apart continuously in one and the same direction, but continually alternating; *i. e.*, a) towards the right, moving the finger on that side upwards to its key, and b) towards the left, moving the finger on that side downwards to its key. The hand may turn slightly one way or the other, the elbow following quietly. Keep the wrist loose. The fingers are not in strict playing-position, but somewhat stretched.

\* Das Spannen soll nicht in ein und derselben, sondern in fortwährend abwechselnder Richtung geübt werden; a) *nach rechts*, mit dem rechtsliegenden Finger auf der Taste nach oben, b) *nach links*, mit dem linksliegenden Finger nach unten. Ein leichtes Hin- und Herdrehen der Hand, bei welchem der Ellbogen sich ruhig mitbewegt. Das Handgelenk lose. Die Finger verlangen keine Spielposition und werden ein wenig ausgestreckt.

A page of sheet music for piano, featuring four staves. The top staff uses a treble clef and includes measure numbers 1 through 4. The second staff uses a bass clef. The third staff uses a treble clef and includes measure numbers 5 through 8. The fourth staff uses a bass clef. The music consists of eighth-note patterns with various accidentals (flat, sharp, natural) and measure endings indicated by colons and slashes.

\* The 4th or 5th finger used on the black key should slide down to the next-following white key, in alternation with the thumb.

\* Der die *Obertaste* benützende 4. bzw. 5. Finger wird, mit dem Daumen abwechselnd, auf der Taste nach oben heraufgezogen.

\* Read Remark on the Thirds.- Hold the 2d and 4th fingers slightly bent, not stretched. The thumb and 5th finger should move freely, and must not be held stiffly. In playing thirds and sixths, when the three long fingers come on white keys they must play *between* the black keys, while thumb and 5th finger strike *close* to the latter.

\* Siehe Anmerkung zu den Terzen. Der 2. und 4. Finger nicht ausgestreckt und stets leicht gebogen; der Daumen und 5. Finger bewegen sich frei und dürfen nicht versteift werden. In Terzen und Sexten sind die Mittelfinger, wenn auf Untertasten, zwischen den Obertasten, und der Daumen und 5. Finger nahe an denselben zu halten.

B

*staccato*

1 4 5

1 4 5

A

*legato*

(3)

bis

B

*staccato*      etc.

1 4 2 5      bis

2 4 1      5

A

etc. etc. etc. etc. etc. etc.

B

etc. etc. legato

etc.

etc.

etc. etc.

*staccato*

*legato*

*staccato*

*legato*

*legato*

*legato*

*Allegro, leggiero*

Each hand alone  
Jede Hand allein

*Moderato legato*

A

B

**Allegro, leggiero**

A musical score for a single melodic line, likely for a bowed instrument like cello or bassoon. The score consists of two staves. The top staff is in common time (indicated by 'C') and has a treble clef. It features a melodic line with various note heads and stems. Above the staff, there are fingerings: '2 5 1 4' over the first four notes, '5 2 4 1' over the next four notes, and '2' over the eighth note. The bottom staff is also in common time ('C') and has a bass clef. It contains a harmonic line consisting of sustained notes with '4' below them, indicating a basso continuo part.

Più allegro, leggiero

A musical score page featuring a treble clef staff. The right hand part consists of a continuous melody of eighth notes, primarily on the B, D, and G strings. The left hand part provides harmonic support, with chords played on the A, C, and E strings. Fingerings are indicated above the notes: 'B 1 4 5 2' over the first measure, '4 1 2 5' over the second, and '5 2 1 4' over the third. The page number '88' is visible at the top right.

**Allegro, legato**

A 1 3 4 1  
2 5 3 4  
1 2 5 1  
1 3 4 1  
2 5 1  
2 5 1  
2 5 1  
2 5 1  
5 2 1 4  
1 4 3 1  
5 2 1 4  
3 1  
5 2

A musical score for a six-string guitar. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is B major (one sharp). The time signature is common time. Fingerings are indicated above the strings: measures 1-2 show 5-2-1-3; measures 3-4 show 4-1-5-2-1-3-4; measures 5-6 show 5-2-1-3-4; measures 7-8 show 4-1-2-3-4; measures 9-10 show 2-5-1-3-2-1-3-4; measures 11-12 show 1-4-3-1-2-5-1-4. Measure 13 is labeled with a large '8' above the staff. Measures 14-15 show 5-2-1-3-4.

A musical score for guitar, page 10, measure 8. The staff shows a scale pattern with fingerings: 1, 2, 1, 3 (over 5), 4, 1, 5, 2. This is followed by a dotted line and a new section: 1, 3, 4, 1, 5, 2, 1, 3, 4, 1, 5, 2, 1, 3, 4, 1, 5, 2, 1, 3. The next measure starts with 2, 1, 3, 4, 1. The following measure has two groups of three notes each, starting with 2, 1, 3, 4, 1. The final measure starts with 5, 2, 1, 4.

**Allegro moderato**

A *legato* 4 3 2 1 3 2  
C 2 5 3 4 2 5 3 4  
2 5 3 4 2 5 3 4

4 1 2 4 3 5 2 4 3  
2 5 1 4 2 3 1 4 2 3  
2 5 1 4 2 3 1 4 2 3

A musical score for two voices. The left voice has a treble clef and the right voice has a bass clef. The key signature is A major (no sharps or flats). The time signature is common time. The vocal parts sing eighth-note chords. The lyrics are in German. Fingerings and dynamic markings are present above the notes.

B

C

## Preparation for Scales in Sixths

## Vorübungen zu den Sexten-Skalen

R. H. alone allein

L. H. alone allein

*legato*

## Allegro moderato

**A**

**B**

**Lento**  
*legato*

## Allegro moderato

**A**

**B**

R. H.  
alone  
allein

L. H.  
alone  
allein

R. H.  
alone  
allein

L. H.  
alone  
allein

**Allegro  
legato**

## Scales in Sixths

## Sexten-Skalen



Successions requiring special practice in the Minor Scales in Sixths.

Verbindungen, die in den Sexten- (Moll-) Skalen besonders zu üben sind.

C minor  
C - Moll

R. H.    5 3 4  
          2 1 1

D minor  
D - Moll

R. H.    5 4  
          2 1

A minor  
A - Moll

L. H.    1 2 1  
          4 5 4

G minor  
G - Moll

L. H.    2 4  
          5 1

3 1 1 2 1  
3 4 3 5 4

5 2 1  
5 4 5

E minor  
E - Moll

R. H.    3 2  
          1 2

5 2 5 2 5 3  
5 4 5 2 1 3

H minor  
H - Moll

R. H.    3 5  
          1 2

5 2 5 2 5 3  
5 4 5 2 1 3

F♯ minor  
Fis - Moll

L. H.    1 2 1 2 1 2  
          4 5 3 5 3 4

R. H.    3 5  
          1 2

5 4 5 2 1 2  
5 3 4 5 3 4

L. H.    2 5  
          5 5

1 1 1  
3 4 3

E minor  
E - Moll

R. H.    5 4  
          2 1

3 5 3  
1 2 1

5 4  
2 1

L. H.    2 5 1  
          4 3 2

1 2 1 1 1  
3 5 3 4 3

B♭ minor  
B - Moll

R. H.    4 3 5  
          1 2 1

5 4  
2 1

5 3  
2 1

L. H.    2 5 1  
          4 3 2

1 2 1 2 1  
3 5 3 4 3

F minor  
F - Moll

R. H.    4 3 5  
          1 2 1

5 4 5 4  
2 1 2 1

3 1  
2 1

L. H.    2 5 1  
          4 3 2

1 2 1 2 1  
3 5 3 4 3

## Octaves

The tip-joint of the thumb should be slightly bent inward. The 5th finger is held almost vertically.

The wrist is to be held higher than when playing with finger-action. The thumb and 5th finger, held as described above, catch their keys as if with prongs, and retain the octave-position when the hand is raised. The unemployed fingers are held in correct position over the keys indicated by small notes, 2 3, 3 4 and 4 5 each being a major second apart. During the movements of the wrist, the forearm remains perfectly quiet. The inner side of the r. h. is bent somewhat to the right, that of the l. h. somewhat to the left. The smooth connection between white and black keys must be effected without pushing the arm back and forth. At first, the 5th finger is to be used on black keys; later the 4th. After the student has learned to play octaves faultlessly and easily with these fingers, he should practise them with the 4th finger on white keys and the 3d finger on black keys.

## Oktaven

Der Daumen im vorderen Gliede ein wenig nach innen gebogen; der 5. Finger fast stehend.

Das Handgelenk höher als im Spiel mit Fingeraktion. Der Daumen und 5. Finger, in ähnlicher Position wie vorher, greifen ihre Tasten zangenartig an und verbleiben beim Aufheben der Hand in Oktavenlage. Die unbeschäftigte Finger sind in korrekter Position über die, durch kleine Noten bezeichneten Tasten zu halten: 2 3, 3 4, 4 5 über je eine grosse Secunde. Bei den Handgelenksbewegungen bleibt der Vorderarm vollkommen still. Die Innenseite der r. H. ist mehr nach rechts, die der l. H. mehr nach links zu halten. Die Verbindung der Unter- und Obertasten muss ohne Rückung des Arms vollzogen werden. Anfangs ist auf den Obertasten der 5., später der 4. Finger zu benützen. Nachdem der Spieler *Oktaven* mit diesen Fingern fehlerlos und mit Leichtigkeit auszuführen vermag, sollen dieselben mit dem 4. Finger auf Unter- und dem 3. Finger auf Obertasten studiert werden.

2. A

5 5

etc. etc.

Musical score for piano, page 10, section B. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A-flat major (three flats) and common time. The music features eighth-note patterns. Measure 10 starts with a forte dynamic. Measures 11-12 show a transition. Measures 13-14 continue the pattern. Measures 15-16 show another transition. Measures 17-18 conclude the section. The section ends with a repeat sign and the instruction "etc." twice.

1. A

1 2 3 4 5 6 7 8 9 10

B

etc.

stacc.

2. A

5

B

stacc.

etc.

The image shows a musical score for two staves. The top staff uses a treble clef and starts with a dynamic 'A' and a tempo marking 'stacc.'. It consists of a series of eighth-note pairs connected by slurs, with grace notes preceding each pair. The bottom staff uses a bass clef and provides harmonic support with sustained notes. The music is divided into measures by vertical bar lines.

A musical score for two staves. The top staff uses a treble clef and has six measures of eighth-note patterns. The bottom staff uses a bass clef and has six measures of eighth-note patterns, with the first measure being a sustained note.



B       $\frac{4}{5} \frac{4}{5}$

$\frac{5}{4} \frac{5}{4}$

## Scales and Seventh-Chords

## Skalen und Septimenakkorde

A      5 5       $\frac{4}{5} \frac{4}{5}$  etc. through all keys  
5 5       $\frac{5}{4} \frac{5}{4}$  etc. durch alle Tonarten

B       $\frac{4}{5}$        $\frac{4}{5}$  etc. through all keys  
 $\frac{5}{4}$        $\frac{5}{4}$  etc. durch alle Tonarten

C       $\frac{4}{5} \frac{4}{5}$  etc.      8 etc.      8 etc.      8 etc.  
 $\frac{5}{4} \frac{5}{4}$        $\frac{5}{4} \frac{5}{4}$        $\frac{5}{4} \frac{5}{4}$        $\frac{5}{4} \frac{5}{4}$

D       $\frac{4}{5} \frac{4}{5}$  etc.      8 etc.      8 etc.      8 etc.  
 $\frac{5}{4} \frac{5}{4}$        $\frac{5}{4} \frac{5}{4}$        $\frac{5}{4} \frac{5}{4}$        $\frac{5}{4} \frac{5}{4}$

\* For increasing the endurance, the forms marked A, B, C and D are later to be practised continuously, two measures each upward and downward, from to and the seventh-chords three measures, from to .

\* Zur grösseren Ausdauer sind später die Formen A, B, C and D ohne Unterbrechung zu üben: zwei Takte auf und abwärts von bis und in den Septimenakkorden drei Oktaven von bis .

II 5  
I 4  
I 4  
II 5

**A**

**B**

1. A

B

\* Sideways movement of the hand towards the 5th finger, which must repeat rapidly and accent sharply.

\* Seitenbewegung der Hand nach dem 5. Finger, der rasch repetieren und scharf akzentuieren muss.

5 5 etc. 5 5 etc.

2. A

B 4 5 5 etc. etc. etc. etc.

5 4 5 4

c stacc.

Black keys  
Obertasten

etc. through all positions,  
on the white keys  
etc. durch alle Positionen  
auf den Untertasten

$\frac{4}{5}$   $\frac{4}{5}$   $\frac{5}{4}$

8.....: etc. 8.....: etc. 8.....: etc. 8.....: etc.

\* Major and Minor  
Dur und Moll

$\frac{4}{5}$   $\frac{4}{5}$   $\frac{5}{4}$  etc.  $\frac{4}{5}$   $\frac{4}{5}$   $\frac{5}{4}$  etc.  $\frac{4}{5}$   $\frac{4}{5}$   $\frac{5}{4}$  etc. \*

\* Through all the keys. Afterwards through three octaves and in quicker tempo, on the black keys only, (a) with 5th, (b) with 4th finger.  
24317

\* Durch alle Tonarten. Nachher durch drei Okta-  
ven und in schnellerem Tempo. Auf Obertasten aus-  
schliesslich: a) 5., b) 4. Finger.

# Legato Octaves

**Slowly**  
*Langsam*

A \* *legato*

## Legato Oktaven

*legato sempre*

*legato*

A

4 5 4 5 4 5

5 4 5 4 5 4

5 ,

5 4 5 4 5 4

4 ,

4 5 4 5 4 5

5 ,

A musical score for guitar, labeled 'B'. The top staff shows a melodic line with various fingerings above the notes: 4, 5, 4, 5, 4, 4, 4, 5, 4, 4, 5, 4, 5, 4, 3, 5, 4, 3, 4, 5, 5, 4, 3, 3, 4, 3. The bottom staff shows a bass line with fingerings: 5, 4, 5, 5, 4, 5, 4, 5, 4, 4, 5, 4, 5, 4, 5, 3, 4, 4, 5, 4, 3, 4, 3, 4, 3. The music is in common time, with a key signature of four flats.

\* Sliding the thumb. When passing the 4th finger over the 5th, the latter is brought swiftly over the key to be struck next; do the same with the 4th finger when the 5th passes under it. In either case, do not lift the thumb from its key. Hold the arm easily, and let the forearm follow the movement slightly.

\* Der Daumen gleitend. Im Übersetzen des **4.** Finger über den **5.** wird der letztere rasch nach der nächst anzuschlagenden Taste gebracht, desgleichen der **4.** Finger im Untersetzen des **5.** unter den **4.** Hierbei darf der Daumen seine Taste nicht verlassen. Ungezwungene Haltung des Arms, leichte Mitbewegung des Vorderarms.

## Chromatic Scales

## in Thirds, Fourths, Fifths, Sixths and Octaves

## Chromatische Tonleitern

## in Terzen, Quarten, Quinten, Sexten und Oktaven

- a) These two fingerings are better adapted for brilliant execution than for a strict legato.
- b) By sliding the thumb, a smoother legato can be obtained.
- c) The best legato is obtained by sliding with the 2d finger.
- d) Advanced players may slide the 2d finger in the r.h. going up and in the l.h. going down; and slide the thumb in the r.h. going down and in the l.h. going up.

- a) Diese beiden Fingersätze sind mehr für eine brillante als streng gebundene Spielweise geeignet.
- b) Ein besseres Legato ermöglicht das Gleiten mit dem Daumen.
- c) Das vollkommenste Legato wird im Gleiten mit dem 2. Finger erreicht.
- d) Geübte Spieler können in der r. H. aufwärts und l. H. abwärts mit dem 2. Finger, und in der r. H. abwärts und l. H. aufwärts mit dem Daumen gleiten.

\* The chromatic scale in major sixths is only for fingers which can stretch it easily.

\* Die chromatische Skale in grossen Sexten nur für Finger mit genügender Spannweite.

## Chords

Sound each note distinctly and with precision.

## 1. Without Stretches

## 1. Ohne Spannen

a)

*tenuto*      *staccato*

b)

*tenuto*      *staccato*  
etc.

c)

*tenuto*      *staccato*  
etc.

c)

*legato*

*legato*

a) Arm- or wrist-movement.

b) Sideways movement of the hand to the next position.

c) Sliding of the 1st and 5th fingers. Easy yielding of the arm.

## 2. With Stretches

## 2. Mit Spannen

5 4 5  
4 2 4

A d)

2 1 2

4 2 4

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

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5 4 5

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5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

5 4 5

B a)

staccato

etc.

A

tenuto

2 1  
4 2  
5 4

Allegro

*staccatiss.*

Fingerings above the melody line: 5 3 4 5, 5 4 1 3 2, 3 1, 5 2 4 1, 1 4, 2 5 2 5 1 4, 3 1, 5 2 4 1, 1 4, 2 5 2 5 1 3.

Fingerings below the bass line: 1 4 2 5, 2 5 1 3, 1 4 2 5 2 5 1 4, 1 4 2 5 2 5 1 3.

A musical score consisting of a single staff in treble clef. The music is divided into eight measures by vertical bar lines. Each measure contains three notes: a quarter note at the beginning, followed by a eighth note, and another eighth note. The notes are black. The first measure starts with a C major chord (C, E, G). The second measure starts with a D major chord (D, F#, A). The third measure starts with an E major chord (E, G, B). The fourth measure starts with a C major chord (C, E, G). The fifth measure starts with a D major chord (D, F#, A). The sixth measure starts with an E major chord (E, G, B). The seventh measure starts with a C major chord (C, E, G). The eighth measure starts with a D major chord (D, F#, A). The key signature is one sharp, indicating G major.

Moderato  
b)

6/4

6/4

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of four flats. The bottom staff uses a bass clef and has a key signature of one flat. Both staves begin with a dotted half note followed by a sixteenth-note pattern. Measure 11 ends with a repeat sign and a first ending instruction. Measure 12 begins with a sixteenth-note pattern and ends with a repeat sign and a second ending instruction.

- a) From the wrist.
- b) Arm-movement.

- a) Vom Handgelenk.
- b) Armbewegung.

The page contains six staves of musical notation:

- Staff 1 (Top):** Treble clef, common time. Fingerings: 421, 542, 321; 532, 321; 321, 542; 421. Instruction: *staccato*.
- Staff 2 (Second from Top):** Bass clef, common time. Fingerings: 24, 1224, 5335; 123, 123; 123, 5335; 124, 545; 123, 245; 123, 245.
- Staff 3 (Third from Top):** Treble clef, common time. Fingerings: 542, 542; 321, 421. Instruction: *8*.
- Staff 4 (Fourth from Top):** Bass clef, common time. Fingerings: 124, 124; 235, 245.
- Staff 5 (Fifth from Top):** Treble clef, common time. Fingerings: 8 (repeated), 8 (repeated).
- Staff 6 (Bottom):** Bass clef, common time. Fingerings: 45 (repeated), 53 (repeated).

a) From the wrist.

b) When quitting the keys, lift the arm vigorously.

a) Handgelenk.

b) Beim Verlassen der Tasten Aufheben des Arms mit Kraft.

*staccato*

*ff*

5/4

staccato    1 2 2 1

1 2 2 1

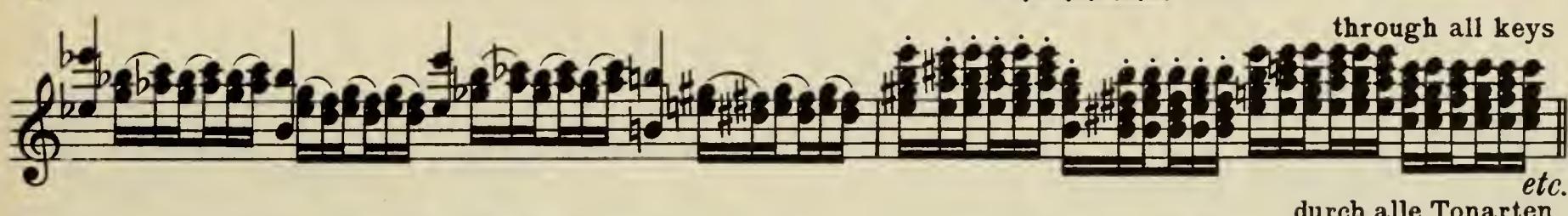
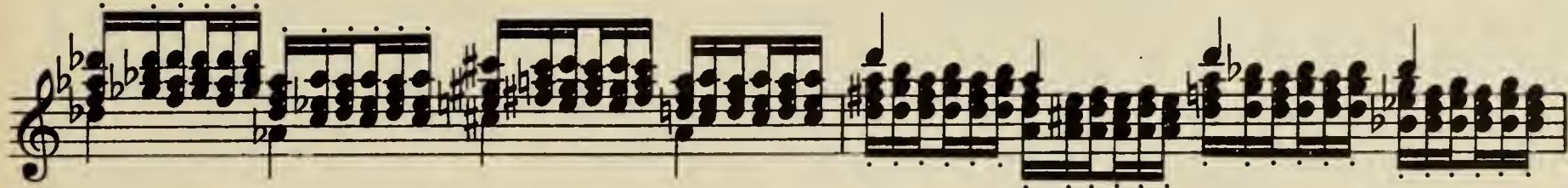
4 5 2 3

4/4

## Allegro moderato

*ten.*

L. H.  
2 Octaves lower  
2 Oktaven tiefer

*etc.*  
durch alle Tonarten

A

Musical score for section A, featuring four staves. The top staff is in treble clef, the second in bass clef, the third in treble clef, and the bottom in bass clef. The tempo is Allegro moderato. The instruction *staccato* is given above the first measure. The dynamics are *legato*. Fingerings 3, 2, 4 are indicated above the notes. Measures 3 through 6 show a continuation of the pattern.

B

Musical score for section B, featuring four staves. The top staff is in treble clef, the second in bass clef, the third in treble clef, and the bottom in bass clef. The tempo is Allegro moderato. The instruction *staccato* is given above the first measure. The dynamics are *legato*. Fingerings 3, 2, 4 are indicated above the notes. Measures 3 through 6 show a continuation of the pattern.

Meno mosso

Musical score for the *Meno mosso* section, featuring two staves. The top staff is in treble clef and the bottom in bass clef. The tempo is *Meno mosso*. The dynamics are *staccato*. Fingerings 3, 2, 4 are indicated above the notes. Measures 3 through 6 show a continuation of the pattern.

Continuation of the *Meno mosso* section, featuring two staves. The top staff is in treble clef and the bottom in bass clef. The tempo is *Meno mosso*. The dynamics are *staccato*. Fingerings 3, 2, 4 are indicated above the notes. Measures 3 through 6 show a continuation of the pattern.

54

55

55

56

Moderato

R. H.  
alone  
allein

A

*f*

L. H.  
alone  
allein

*f*

R. H.

B

*mf staccato*

L. H.

*mf*

A musical score page showing a single staff of music in G major, 2/4 time. The staff consists of 10 measures. Measures 1-4 show a descending scale from B to C. Measures 5-8 show a descending scale from E to F. Measures 9-10 show a descending scale from A to B. The notes are eighth notes, and the chords are indicated by vertical stems.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It is in 3/2 time and dynamics are marked as forte (f). Measure numbers 1 through 10 are present above the staff. The bottom staff uses a bass clef and also has a key signature of one sharp. It is in 3/2 time and dynamics are marked as forte (f). Measures 1 through 10 show a repeating pattern of eighth-note chords.

A musical score for piano in 2/4 time, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in B-flat major (indicated by three flats). The score consists of six measures. Measures 1-3 begin with a dynamic 'p' (piano) and show eighth-note patterns in the right hand. Measure 1 starts with a single eighth note, followed by pairs of eighth notes connected by slurs. Measures 2 and 3 continue this pattern. Measures 4-6 show eighth-note patterns in the left hand. Measure 4 starts with a single eighth note, followed by pairs of eighth notes connected by slurs. Measures 5 and 6 continue this pattern. Measure 5 includes a dynamic change to 'f' (forte). Measure 6 concludes with a final dynamic 'p'.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and include a key signature of four flats. Measure 11 begins with a forte dynamic. Measures 11 and 12 feature eighth-note patterns with grace notes and slurs. Measure 12 concludes with a repeat sign and the beginning of measure 13.

**a) Throwing the arm.**

**b) Lifting or throwing the arm.**

### a) Werfen des Arms.

b) Aufheben oder Werfen des Arms.

Allegro

\* With the wrist. Mark the accents by a motion of the forearm.

\* Handgelenk. Die Akzente mit Bewegung des Vorderarms.

## Changing Fingers on One Key

### Repeated Notes

The finger is to be held vertically, and must strike *over* the next finger, not *under* it. Arm and hand remain quiet.

Moderato

a)  $\begin{matrix} \text{IV} & 4 \\ \text{III} & 2 \\ \text{II} & 5 \\ \text{I} & 3 \end{matrix}$     $\begin{matrix} 3 & 4 \\ 1 & 2 \\ 4 & 5 \\ 2 & 3 \end{matrix}$     $\begin{matrix} 3 & 4 \\ 1 & 2 \\ 4 & 5 \\ 2 & 3 \end{matrix}$

$\begin{matrix} 4 & 3 \\ 2 & 1 \\ 5 & 4 \\ 3 & 2 \end{matrix}$     $\begin{matrix} 3 & 4 \\ 1 & 2 \\ 4 & 5 \\ 2 & 3 \end{matrix}$

$\begin{matrix} 3 & 4 \\ 1 & 2 \\ 4 & 5 \\ 2 & 3 \end{matrix}$     $\begin{matrix} 4 & 3 \\ 2 & 1 \\ 5 & 4 \\ 3 & 2 \end{matrix}$

*tenuto*

$\begin{matrix} \text{I} & 3 \\ \text{II} & 5 \\ \text{III} & 2 \\ \text{IV} & 4 \end{matrix}$     $\begin{matrix} 2 & 3 \\ 4 & 5 \\ 1 & 2 \\ 3 & 4 \end{matrix}$

$\begin{matrix} 3 & 2 \\ 2 & 1 \\ 5 & 4 \\ 4 & 3 \end{matrix}$     $\begin{matrix} 2 & 3 \\ 1 & 2 \\ 4 & 5 \\ 3 & 4 \end{matrix}$

$\begin{matrix} 2 & 3 \\ 4 & 5 \\ 1 & 2 \\ 3 & 4 \end{matrix}$     $\begin{matrix} 3 & 5 \\ 2 & 4 \\ 4 & 1 \\ 5 & 3 \end{matrix}$

b) *etc.*   *etc.*

*etc.*   *etc.*

*etc.*   *etc.*

c) *etc.*   *etc.*

*etc.*   *etc.*

*etc.*   *etc.*

d) *legato*   *etc.*   *etc.*

*etc.*   *etc.*

*etc.*   *etc.*

e) *staccato*   *etc.*   *etc.*

*etc.*   *etc.*

*etc.*   *etc.*

a) Give the second note its full time-value.

b) Move the arm during the pause caused by the phrasing.

c) Strike the repeated note vigorously. Let the finger fall like a hammer.

d) Strike vigorously, *but without tone*, at the instant when the preceding finger leaves the key.

e) Finger- and wrist-staccato.

## Fingerwechsel auf einer Taste

### Repetitionen

Der Finger ist, senkrecht gehalten, *über* den nächsten Finger und nicht *unter* denselben anzuschlagen. Arm und Hand verbleiben ruhig.

*tenuto*

*etc.*   *etc.*

*etc.*   *etc.*

a) Practise in both of these hand-positions: (1) The outer side, (2) the inner side of the right hand towards the right, that of the left hand towards the left.

\*As daily exercise in alternation with the trills.

a) Mit den beiden Handstellungen zu üben: 1) *Aussen*-seite, 2) *Innenseite* der r. H. nach rechts, die der l. H. nach links.

\* Als tägliche Übung mit den Trillern abzuwechseln.

B

3 4 3 4  
1 2 1 2  
4 5 4 5  
2 3 2 3

3 2 3 2  
5 4 5 4  
2 1 2 1  
4 3 4 3

3 4 3 4  
1 2 1 2  
4 5 4 5  
2 3 2 3

3 2 3 2  
5 4 5 4  
2 1 2 1  
4 3 4 3

4 3 2 1 4  
4 3 2 1 4

4 3 2 1 4  
4 3 2 1 4

3 2 1 3  
3 2 1 3

3 2 1 3  
3 2 1 3

4 3 2 1  
4 3 2 1

3 2 1 3  
3 2 1 3

4 3 2 1  
4 3 2 1

**A**

**B**

**A Allegro**

**B**

**Allegro**

The following eight exercises should be executed not only clearly and lightly, but also with manifold nuances in the tone.

Die folgenden acht Übungen sind nicht nur mit Klarheit und Leichtigkeit, sondern auch mit mannigfachen Tonschattierungen auszuführen.

## 1. Allegro

A musical score for piano featuring a single melodic line on a five-line staff. The key signature is common C (no sharps or flats). The time signature is common time (C). Fingerings are indicated above the notes: measures 1-2 show 2, 3, 2, 3; 1, 3, 2, 5; 2; 1; 2, 1, 5, 2; 4, 3, 2, 4; 1, 3, 2, 4; 1. Measures 3-4 show 3, 1, 4, 3; 2, 1, 5, 2; 4, 3, 2, 4; 1, 3, 2, 4; 1. Measures 5-6 show 1, 3, 2, 4; 1. Measures 7-8 show 4, 3, 2, 1, 5; 3, 2, 1, 4; 1, 3, 2, 4; 1. Measures 9-10 show 4, 3, 2, 1, 5; 3, 2, 1, 4; 1, 3, 2, 4; 1.

2.

Sheet music for the first section of 'The Star-Spangled Banner'. The music is in common time and treble clef. The notes are primarily eighth and sixteenth notes, with some quarter notes. Fingerings and dynamic markings are present. The lyrics are:

2 3 2 3 2 3 2 3 2 1 5 3 2 1 5 3 2 1  
2 3 2 1 4 3 2 1 4 2 1 3 2 4 1 3 2 4 1  
2 3 2 1 4 3 2 1 4 2 1 3 2 4 1 3 2 4 1  
2 3 2 1 4 3 2 1 4 2 1 3 2 4 1 3 2 4 1

3.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is C minor (two flats). Measure 11 starts with a half note rest followed by a eighth-note rest. Measure 12 begins with a eighth-note rest followed by a eighth-note rest.

The image shows two staves of sheet music. The top staff is in treble clef and has a key signature of two flats. It features a melodic line with grace notes and fingerings (4, 3, 2, 1) above the notes. The bottom staff is also in treble clef and has a key signature of two flats. It shows rhythmic patterns with eighth and sixteenth notes.

**4. L.H. alone**

L.H. allein

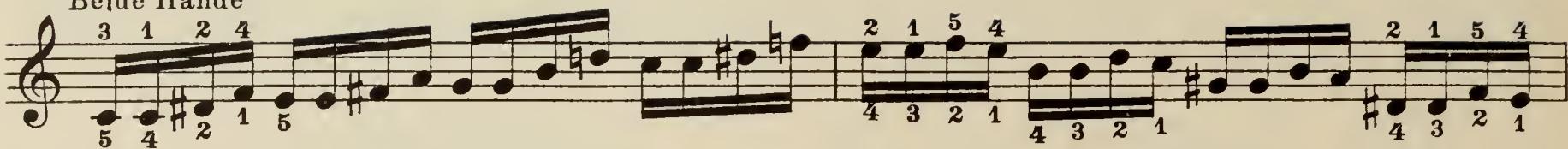
A musical score for piano, featuring two staves. The left staff uses a treble clef and the right staff uses a bass clef. Measure 11 begins with a half note in common time. Measure 12 starts with a quarter note. Both measures feature eighth-note patterns with various dynamics and rests.

### 5. R.H. alone

R.H. allein

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic. Measure 2 begins with a piano dynamic. Both measures feature various note heads with accidentals (sharps and flats) and slurs.

6. Both hands  
Beide Hände



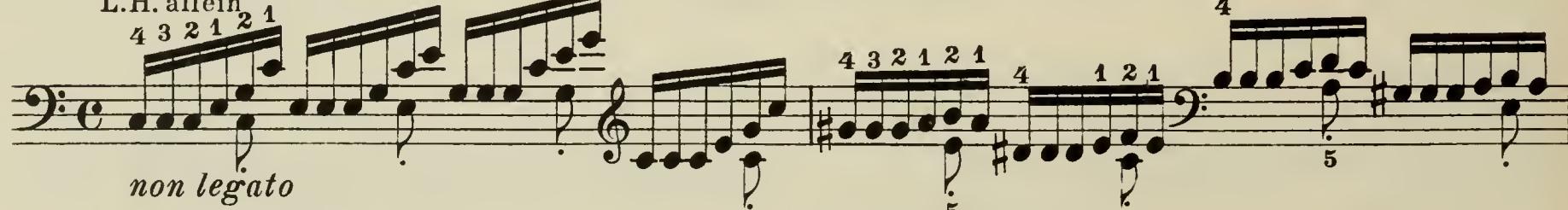
7.

Sheet music for both hands (Beide Hände) starting from measure 10. The music is in common time. The left hand (Bass clef) and right hand (Treble clef) play eighth-note patterns. Fingerings are indicated below the notes: 3 2, 3 2; 3 2; 4 3, 4 3; 5 4, 5 4, 3 4 3; 5 4.

8. R. H. alone  
R. H. allein  
Allegro vivace  
*non legato*



L. H. alone  
L. H. allein



## Allegro

\* Play the quintuplets flowingly, not angularly.

| \* Die Quintolen fliessend, nicht eckig.

A 4 1 4 1 5 2 4 1 5 2 4 1

*legato*

etc.

etc.

B 4 2 1 4 5 2 1 4 5

*staccato*

etc.

etc.

A 1 4 1 4 2 5 1 4 2 5 1 4

*leggiero*

etc.

etc.

B 1 5 4 1 2 5 4 1 2

etc.

etc.

R. H. alone  
R. H. allein

5 4 3 . . .

*sf*

*sf*

*sf*

*sf*

L. H. alone  
L. H. allein

2 . . .

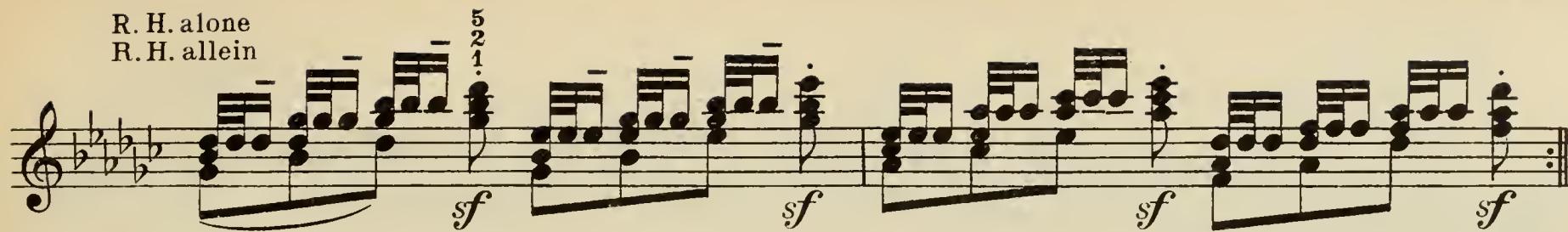
*sf*

*sf*

*sf*

*sf*

R. H. alone  
R. H. allein



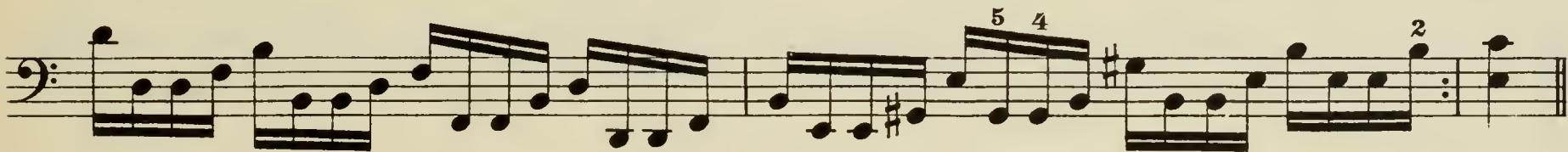
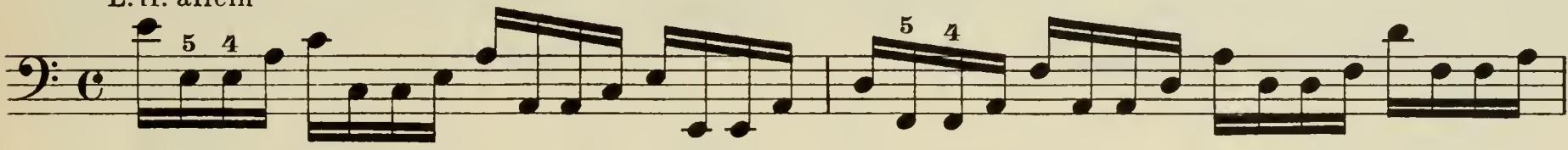
L. H. alone  
L. H. allein



R. H. alone  
R. H. allein



L. H. alone  
L. H. allein



R. H. alone  
R. H. allein



L. H. alone  
L. H. allein



R. H. alone  
R. H. allein

## Allegro moderato

*staccato*

L. H. alone  
L. H. allein  
*ten.*

**A** R. H. alone  
R. H. allein  
Allegro

L. H. alone  
L. H. allein

**B** R. H.

L. H.

**A** R. H.

L. H.

R.H.

B

L.H.

etc.

\*A

$\begin{matrix} 5 & 4 & 5 & 4 \\ 3 & 2 & 3 & 2 \\ \hline 4 & 3 & 4 & 3 \\ \hline 2 & 1 & 2 & 1 \end{matrix}$

$\begin{matrix} 5 & 4 & 5 & 4 \\ 3 & 2 & 3 & 2 \\ \hline 4 & 3 & 4 & 3 \\ \hline 2 & 1 & 2 & 1 \end{matrix}$

$\begin{matrix} 1 & 2 & 1 & 2 \\ 3 & 4 & 3 & 4 \\ \hline 2 & 3 & 2 & 3 \\ \hline 4 & 5 & 4 & 5 \end{matrix}$

etc.

B

$\begin{matrix} 4 & 5 \\ 2 & 3 \\ \hline 3 & 4 \\ \hline 1 & 2 \end{matrix}$

$\begin{matrix} 4 & 5 \\ 2 & 3 \\ \hline 3 & 4 \\ \hline 1 & 2 \end{matrix}$

$\begin{matrix} 2 & 1 \\ 4 & 3 \\ \hline 3 & 2 \\ \hline 5 & 4 \end{matrix}$

$\begin{matrix} 4 & 5 \\ 2 & 3 \\ \hline 3 & 4 \\ \hline 1 & 2 \end{matrix}$

$\begin{matrix} 4 & 5 \\ 2 & 3 \\ \hline 3 & 4 \\ \hline 1 & 2 \end{matrix}$

$\begin{matrix} 2 & 1 \\ 4 & 3 \\ \hline 3 & 2 \\ \hline 5 & 4 \end{matrix}$

etc.

A

$\begin{matrix} 5 & 4 \\ 2 & 1 \\ \hline 1 & 2 \\ \hline 4 & 5 \end{matrix}$

$\begin{matrix} 5 & 4 \\ 2 & 1 \\ \hline 1 & 2 \\ \hline 4 & 5 \end{matrix}$

$\begin{matrix} 5 & 4 \\ 2 & 1 \\ \hline 1 & 2 \\ \hline 4 & 5 \end{matrix}$

etc.

B

$\begin{matrix} 4 & 5 \\ 1 & 2 \\ \hline 2 & 1 \\ \hline 5 & 4 \end{matrix}$

$\begin{matrix} 4 & 5 \\ 1 & 2 \\ \hline 2 & 1 \\ \hline 5 & 4 \end{matrix}$

$\begin{matrix} 4 & 5 \\ 1 & 2 \\ \hline 2 & 1 \\ \hline 5 & 4 \end{matrix}$

etc.

etc.

\*The repetitions in thirds and sixths should alternate, as  
a daily exercise, with the trills of the same double-notes.

\*Die Repetitionen in Terzen und Sexten sind als tägliche  
Übung mit den Trillern dieser Doppelnoten abzuwechseln.

## Exercises for the 5th Finger

## Übungen für den fünften Finger

## Allegro

*stacc.*

5 5 5 5 5 5

R. H. alone  
R. H. allein

R. H. alone  
R. H. allein

5 5 5 5 5 5

6 4

1 1

Detailed description: The image shows a musical score for the right hand. It consists of two staves. The top staff is in common time (indicated by '6' over '4') and the bottom staff is in common time. Measure 5 starts with a dotted half note followed by a series of eighth notes: a quarter note, three eighth notes with sharp signs, and another quarter note. Measures 6-10 show a repeating pattern of a dotted half note followed by a series of eighth notes: a quarter note, three eighth notes with sharp signs, and another quarter note. Measure 10 ends with a half note. Measure numbers 5 through 10 are written above the top staff. Measure 1 is written below the bottom staff.

A musical score for two voices. The top voice (Treble clef) starts with a dotted half note, followed by a sequence of eighth notes: F-sharp, G, A, G, F-sharp. The bottom voice (Bass clef) starts with a sequence of eighth notes: E, D, C, B, A, G. Measures 12 and 14 begin with a dynamic marking 'p.'. Measures 13 and 14 end with a double bar line.

## Allegro

*stacc.*

L. H. alone  
L. H. allein

L. H. alone  
L. H. allein

*stacc.*

1

5 5 5 5 5 5

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dotted half note followed by eighth notes. Measure 12 begins with a sixteenth-note pattern. The score includes dynamic markings like forte and piano, and performance instructions like "legg." (leggiero).

**Allegro moderato**

B. H.

R. H.

Allegro moderato

*legato*

The music score shows a single melodic line for the right hand (R. H.) in treble clef. The key signature is C major (no sharps or flats). The tempo is Allegro moderato. The first measure begins with a grace note (number 5) followed by a main note (number 2). This pattern repeats three times. The next measure starts with a grace note (number 5) followed by a main note (number 2), which is then sustained. The following measures continue with grace notes (numbers 5, 2, 5) and main notes (numbers 5, 2, 5). The final measure ends with a grace note (number 5) followed by a main note (number 1).

### Allegro moderato

L. H.

This image shows the right-hand piano part for measures 11 and 12 of 'The Blue Danube' waltz. The music is in G major (two sharps) and common time. The right hand plays eighth-note chords on the treble clef staff, while the left hand provides harmonic support on the bass clef staff. Measure 11 begins with a two-note chord (root position G major), followed by a one-note note (D) with a grace note (C#). Measure 12 begins with a two-note chord (root position G major), followed by a one-note note (D) with a grace note (C#). The bass line consists of sustained notes (E, A, D, G) with occasional grace notes (C#, F#) and slurs.

## Exercises for the Thumb

The thumb must neither hold its notes down too long, nor separate them from the others.

## Übungen für den Daumen

Der Daumen darf seine Noten nicht zu lange halten noch von den anderen trennen.

**Allegro**

R. H.

leggiero

L. H.

leggiero

R. H.

leggiero

L. H.

leggiero

## The Thumb on Two Keys

Both notes taken by the thumb must be struck precisely together and sound equally loud.

Allegro moderato

## Der Daumen auf zwei Tasten

Die beiden Noten des Daumens streng zusammen und gleich klar hörbar.

**Allegro moderato**

**A**

4 1 1 4 rit. 4

*mf* 3 3 p

**B**

1 4 2 1 rit. pp

p 1 rit. p rit.

## Scales and Arpeggios with the thumb on black keys

Where two black keys follow in succession, proceed as in the case of white keys; the thumb can be turned under to a black key after either the third or fourth finger, and either of these fingers may be turned over the thumb to a black key.

## Tonleitern und Arpeggien mit dem Daumen auf Obertasten

Bei zwei aufeinanderfolgenden Obertasten ist das Verfahren wie bei Untertasten und der Daumen kann nach dem 3ten und 4ten Finger auf eine Obertaste *untergesetzt*, sowie der 3te und 4te Finger nach dem Daumen *übergesetzt* werden.

**A**

*legato*

**B**

Sheet music for piano, two staves. Treble staff: 1 3 1 4, 5, 1 3. Bass staff: 1 3, 5.

Sheet music for piano, two staves. Treble staff: 3 1, 4 1, 5, 1 3. Bass staff: 5, 1 3, 4.

A Allegro

f & p

Sheet music for piano, two staves. Treble staff: 1 2 3 4 1, 3, 4 1, 1 2 3 4 1 3, 4 1 3, 1 3, 4 1 3. Bass staff: 1 2 1 4, 1 4 3, 1 3, 2 4 3 1 3, 2 1, 3 4 1, 3 1, 5 2 1, 1.

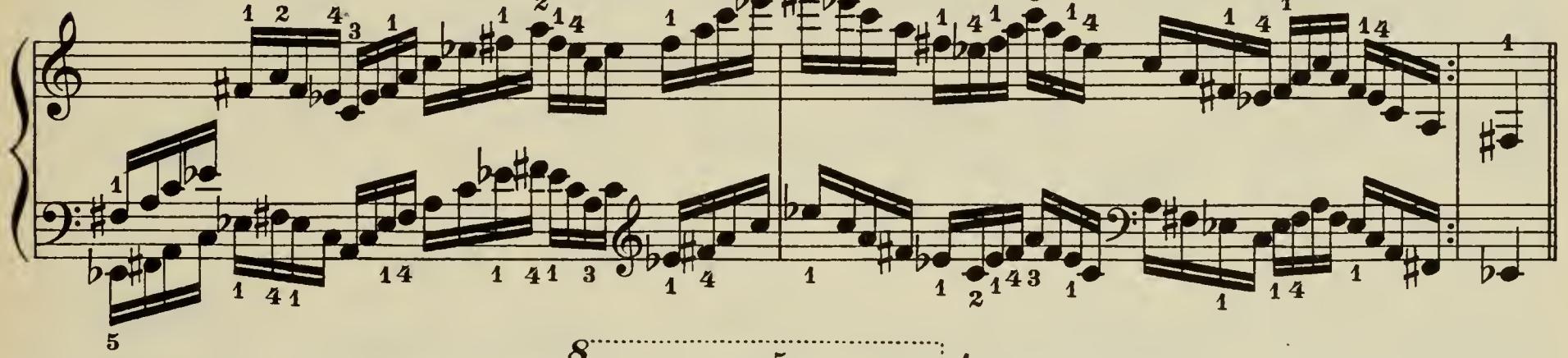
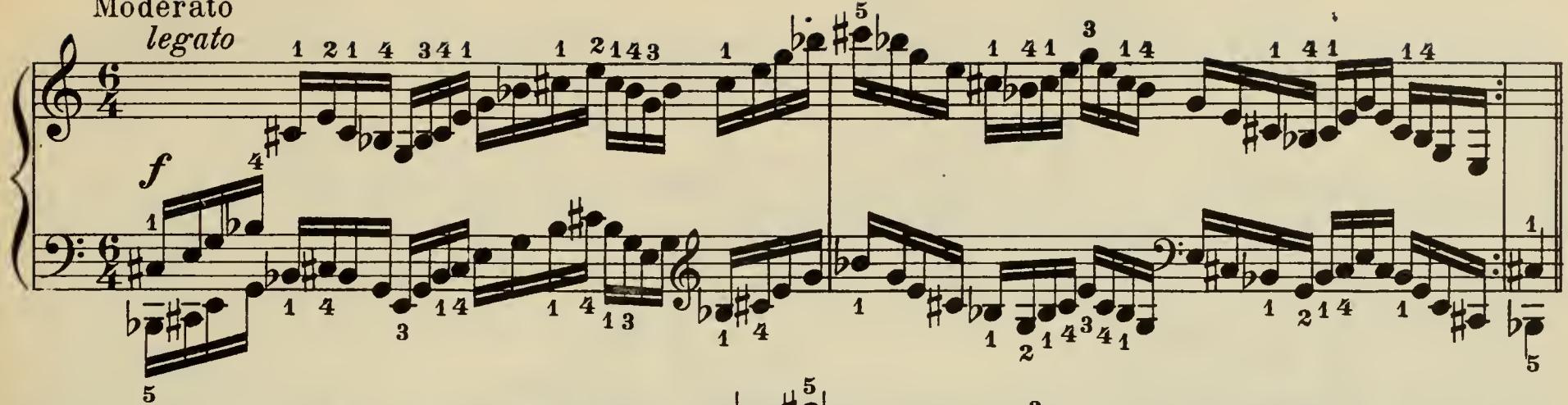
B

Sheet music for piano, two staves. Treble staff: 5, 4, 1 2 1 2 1 2 1, 3 1 2, 4 1, 3 1 2, 2, 4 1, 2 3, 4 3, 4, 1 2 1 3 1, 3 1 4. Bass staff: 5, 3 4, 1 3, 1 4, 3, 4, 1 4, 2 4 1, 1, 5, 2 4 1, 1, 5.

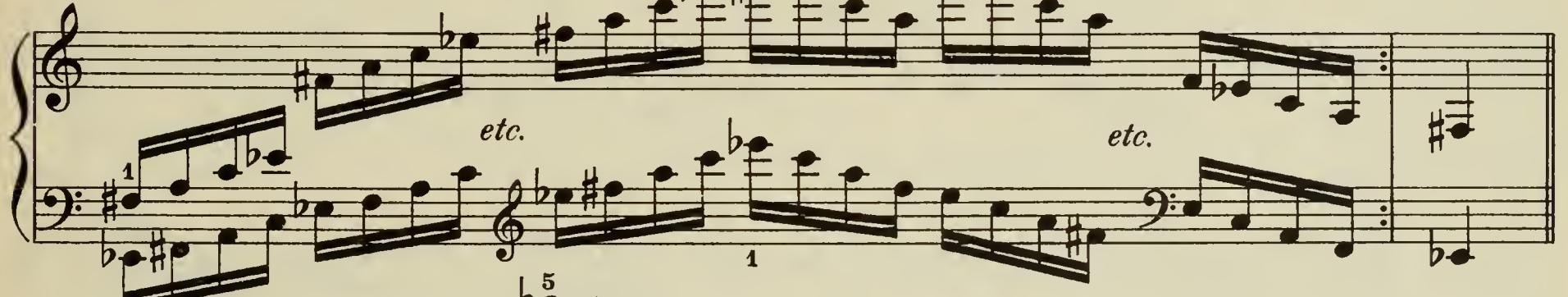
C

Sheet music for piano, two staves. Treble staff: 1 2 3 1, 1 2 3 1, 1 2 3 4 1 2 1 2 3 4 1 2, 1 4 2 1 3, 1 3 2 1 3, 1. Bass staff: 1 3 2 1 3 2, 1 3 2 1 3, 1 2 1 4, 1 2 1 4, 1 3 4 2 3 4, 2 4 1 3 4 2, 3, 1 2 4 1, 2, 1.

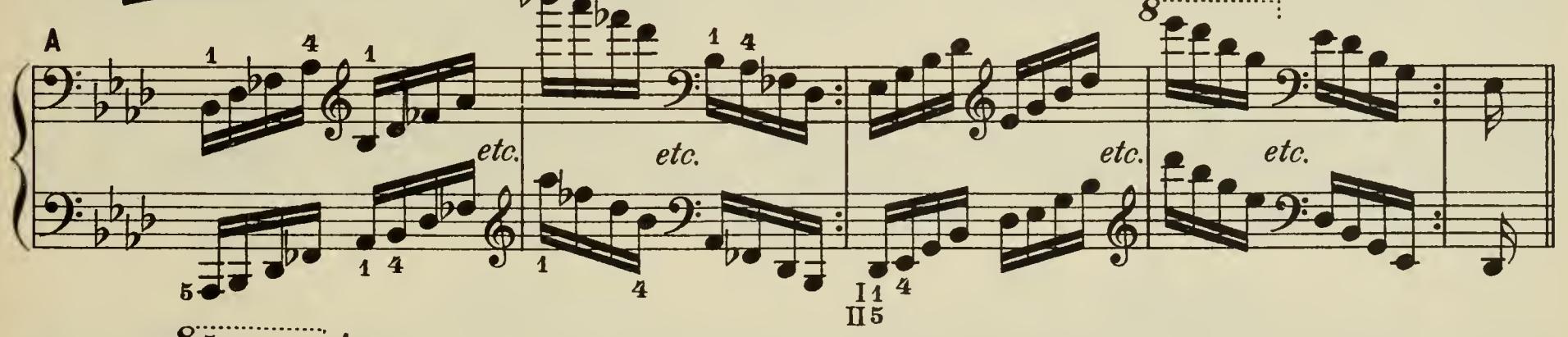
Moderato  
legato



Allegro



A



B



**A**

8 etc.

I 1 4  
II 5

**B**

8 etc. etc.

R. H. alone R. H. allein

1 3 1 8<sub>5</sub> 1 3 1 1 3 1 5

L. H. alone L. H. allein

1 3 1 1 3 1 5 1 3 1 5

R. H.

1 etc. 1 etc. 1 etc. 1 etc.

L. H.

3 1 etc. 1 etc. 1 etc. 5 4 1 etc.

5 3 1 : 5 1 : 5 4 1 : 1

### Exercises with the 5th Finger on black keys

In these exercises, turn the thumb under only when the 5th finger falls on a black key, and pass the 5th finger over only to a black key.

R.H.alone  
R.H.allein

L.H.alone  
L.H.allein

R.H. alone  
R.H.allein

L.H.alone  
L.H.allein

R.H. alone  
R.H.allein

### Übungen mit dem fünften Finger auf Obertasten

Der Daumen soll hier nur *untergesetzt* werden, wenn der 5te Finger auf eine Obertaste fiel, und der 5te Finger nur auf eine Obertaste *übersetzen*.

## Exercises on the Black Keys

The hand and fingers are to be held in the same position as on white keys. Keep the fingers far enough back on the keys, in order to strike with certainty and precision, and thus obtain a round, full tone; they should on no account strike on or be raised from the edge of the key.

## Obertasten-Übungen

Die Position der Hand und der Finger ähnlich derselben auf den weissen Tasten. Die *Finger* sind auf den Tasten hoch genug nach oben zu halten, damit ein bestimmter, sicherer Anschlag und durch diesen ein gesunder voller Ton ermöglicht wird, und dieselben dürfen nicht von der Kante der Tasten aufgehoben werden oder auf diese zurückfallen.

Moderato

Three staves of sheet music for a three-hand piano piece. The top staff is in common time (C), the middle staff in 6/4 time (6), and the bottom staff in common time (C). Each staff uses a treble clef and has a key signature of four flats. Fingerings are indicated above the notes in each measure.

Top Staff Fingerings:

- Measure 1: 1 6 5 1, 5 1
- Measure 2: 1 5, 1 5
- Measure 3: 1, 5 1, 5 1
- Measure 4: 1 5

Middle Staff Fingerings:

- Measure 1: 1 3 2 4
- Measure 2: 1, 4 2 3
- Measure 3: 2 1 3 2 4 1 3 2

Bottom Staff Fingerings:

- Measure 1: 1 3 4 2 3 5 1 3, 4 2 3 5
- Measure 2: 5 3
- Measure 3: 2 1 4 2 3 1 5, 4 5
- Measure 4: 1 3 4 2 3 5 1

## Fingering as for C-major scale

## Fingersatz der C-Dur-Skala

Sheet music for the right hand of the first movement of Beethoven's 'Emperor' Concerto. The page shows measures 5 through 10. The key signature is four flats. Measure 5 starts with a forte dynamic (f) and features a sixteenth-note pattern. Measures 6-7 show eighth-note patterns with grace notes. Measures 8-9 continue the eighth-note patterns. Measure 10 concludes the section with a half note.

In both hands  
In beiden Händen

Allegro

1 2 3 4  
1 4 3  
1 5

5  
1 2 3 4  
1 4 3  
1 5

**A**

Moderato

R.H. alone      R.H. allein

**B**

**C**

The thumb under the 5th finger, and the 5th finger over the thumb.

Daumen unter dem fünften Finger und fünfter Finger über den Daumen.

**A**

**B**

**C**

**Allegro**

*legato*

**leggiero**

**3 8**

### Playing Strictly in Time

Every note must be struck exactly on time, neither too soon nor too late; they all must also be held for their full time-value.

L. H.

a) *legato*

R. H.

Count (1) according to the several time-signatures, and (2) one, two, three, four, throughout.

L. H.

### Das strenge Imtaktspielen

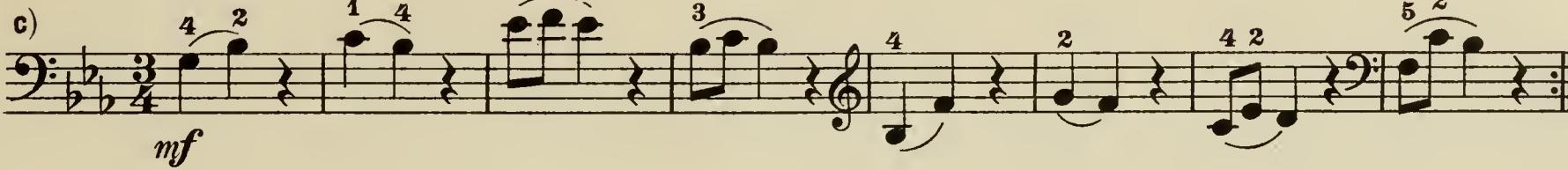
Alle Noten sind zur richtigen Zeit, nie zu früh oder zu spät, anzuschlagen und müssen ihrem genauen Werte nach gehalten werden:

Man zähle 1) wie in den verschiedenen Taktarten angegeben, 2) durchwegs: eins, zwei, drei, vier.

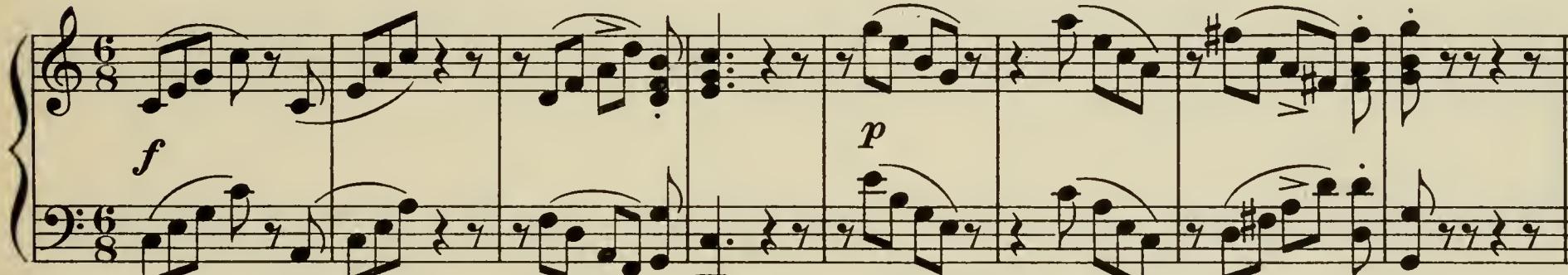
It is equally incorrect either to prolong the notes or the rests in the least, or to abbreviate them.

Die Noten sowohl als die Pausen auch nur im geringsten zu verlängern oder zu verkürzen ist gleich fehlerhaft.

Moderato

L. H. 

R. H. 



Here the notes are equal in time-value. Practise them at first with the accents as marked; later, the accents must be felt without bringing them out.

Die Noten sind hier von derselben Dauer; anfangs mit den angemerkt Akzenten zu üben, sollen die Akzente auch nachher, ohne dass ihnen Ausdruck gegeben, noch empfunden werden.

Moderato

d) 





L. H. two octaves lower  
L. H. zwei Oktaven tiefer



L. H. one octave lower  
L. H. eine Oktave tiefer



## Syncopations

**Smoothly and evenly, with perfect precision.**

## Synkopen

## **Ohne Unruhe; kein Nachhinken.**

\* Tranquillo e delicato

\* Ruhig, zart

*p dolce*

Ped. \*

*un poco marc.*

Poco più mosso

Etwas belebter

*p*

Ped. \* Ped. \*

Meno mosso

Weniger bewegt

*dolce*

Ped. Ped. Ped. Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Waltz \*\* Walzer \*\*

Moderato

*mf legato*

\* Despite freedom of musical expression, the player must always play in time, and should never permit himself to violate the note-values either by hastening or retarding.

\* Trotz Freiheit des musikalischen Ausdrucks muss der Spieler stets im Takte spielen und darf sich niemals Notenwerte verletzende Beschleunigungen oder Verzögerungen gestatten.

\*\* Dance-rhythms may also be practised to advantage.

\*\* Auch Tanzrhythmen können mit Nutzen geübt werden.

126

Mazurka  
Moderato

Musical score for Mazurka, Moderato, measures 126-127. The score consists of two staves. The top staff is in common time (indicated by '3') and the bottom staff is in 3/4 time. Both staves have a key signature of one sharp. Measure 126 starts with a dynamic of *pp*. The first measure has six eighth-note pairs. The second measure begins with a single eighth note followed by six eighth-note pairs. Measure 127 continues with six eighth-note pairs. Measure 128 begins with a single eighth note followed by six eighth-note pairs.

March Marsch  
Allegro

Musical score for March, Marsch, Allegro, measures 128-129. The score consists of two staves. The top staff is in common time (indicated by 'C') and the bottom staff is in common time (indicated by 'C'). Both staves have a key signature of one sharp. Measure 128 starts with a dynamic of *f*. The first measure consists of six eighth-note pairs. The second measure begins with a single eighth note followed by six eighth-note pairs. Measure 129 continues with six eighth-note pairs.

Polka  
Allegretto

Musical score for Polka, Allegretto, measures 129-130. The score consists of two staves. The top staff is in common time (indicated by '2/4') and the bottom staff is in common time (indicated by '2/4'). Both staves have a key signature of one sharp. Measure 129 starts with a dynamic of *p*. The first measure consists of six eighth-note pairs. The second measure begins with a single eighth note followed by six eighth-note pairs. Measure 130 continues with six eighth-note pairs.

## Rests

Precise observance of the rests.- Rests must be observed to the full and exact extent of their time-value, and should be expressed by arm-movements. On releasing the keys, do not raise the hand from the wrist, but either lift the arm from the shoulder, or throw it forward towards the wrist.(The hand must not be snatched away from the keys and convulsively jerk about in front of them.)

During rests of any length, the hand should be held quietly in the lap, whereas during briefer rests it remains over the keys (in correct position), though not touching them.

The return movement of the hand to the keys or the lap should be swift, and effected without any change whatever in the position of the hand or fingers.

### Pausen

Bestimmter Eintritt der Pausen. Dieselben sind ihrem vollen und genauen Werte nach einzuhalten und werden durch Armbewegungen ausgedrückt. Beim Verlassen der Tasten wird nicht die Hand vom Handgelenk, sondern der *Arm* (von der Schulter) aufgehoben oder durch eine Vorwärtsbewegung nach dem Handgelenk geworfen. (Die Hand darf nicht von den Tasten weggerissen werden und vor denselben krampfhaft herumzucken.)

In längeren Pausen ist die Hand ruhig auf dem Schoss zu halten, während sie in kürzeren Pausen (in korrekter Position) über den Tasten verbleibt, jedoch ohne dieselben zu berühren.

Die Bewegung nach den Tasten bzw. nach dem Schosse zurück ist eine rasche und muss ohne die geringste Veränderung der Hand- oder Fingerstellung ausgeführt werden.

a) Hold the hand over the keys.

b) Hand in lap.

\*) These movements (up and down) are not to be employed in playing, but only in practising.

a) Die Hand über den Tasten zu halten.

**b) Die Hand auf dem Schoss.**

\*) Diese Bewegungen (auf- und abwärts) sind nicht im Spiel, sondern nur im Studium anzuwenden.

Sheet music for piano, showing six staves of musical notation. The music consists of two hands playing in counterpoint. The right hand (R.H.) uses eighth-note patterns, while the left hand (L.H.) uses sixteenth-note patterns. The music is divided into measures by vertical bar lines, and each measure is labeled with a letter (a) or (b). Measure 1 starts with (a) in both hands. Measures 2 and 3 start with (b) in the R.H. and (a) in the L.H. Measure 4 starts with (a) in both hands. Measures 5 and 6 start with (b) in the R.H. and (a) in the L.H. Measure 7 starts with (a) in both hands. Measures 8 and 9 start with (b) in the R.H. and (a) in the L.H. Measure 10 starts with (a) in both hands. Measures 11 and 12 start with (b) in the R.H. and (a) in the L.H. Measure 13 starts with (a) in both hands. Measures 14 and 15 start with (b) in the R.H. and (a) in the L.H. Measure 16 starts with (a) in both hands. Measures 17 and 18 start with (b) in the R.H. and (a) in the L.H. Measure 19 starts with (a) in both hands. Measures 20 and 21 start with (b) in the R.H. and (a) in the L.H. Measure 22 starts with (a) in both hands. Measures 23 and 24 start with (b) in the R.H. and (a) in the L.H. Measure 25 starts with (a) in both hands. Measures 26 and 27 start with (b) in the R.H. and (a) in the L.H. Measure 28 starts with (a) in both hands. Measures 29 and 30 start with (b) in the R.H. and (a) in the L.H. Measure 31 starts with (a) in both hands. Measures 32 and 33 start with (b) in the R.H. and (a) in the L.H. Measure 34 starts with (a) in both hands. Measures 35 and 36 start with (b) in the R.H. and (a) in the L.H. Measure 37 starts with (a) in both hands. Measures 38 and 39 start with (b) in the R.H. and (a) in the L.H. Measure 40 starts with (a) in both hands. Measures 41 and 42 start with (b) in the R.H. and (a) in the L.H. Measure 43 starts with (a) in both hands. Measures 44 and 45 start with (b) in the R.H. and (a) in the L.H. Measure 46 starts with (a) in both hands. Measures 47 and 48 start with (b) in the R.H. and (a) in the L.H. Measure 49 starts with (a) in both hands. Measures 50 and 51 start with (b) in the R.H. and (a) in the L.H. Measure 52 starts with (a) in both hands. Measures 53 and 54 start with (b) in the R.H. and (a) in the L.H. Measure 55 starts with (a) in both hands. Measures 56 and 57 start with (b) in the R.H. and (a) in the L.H. Measure 58 starts with (a) in both hands. Measures 59 and 60 start with (b) in the R.H. and (a) in the L.H. Measure 61 starts with (a) in both hands. Measures 62 and 63 start with (b) in the R.H. and (a) in the L.H. Measure 64 starts with (a) in both hands. Measures 65 and 66 start with (b) in the R.H. and (a) in the L.H. Measure 67 starts with (a) in both hands. Measures 68 and 69 start with (b) in the R.H. and (a) in the L.H. Measure 70 starts with (a) in both hands. Measures 71 and 72 start with (b) in the R.H. and (a) in the L.H. Measure 73 starts with (a) in both hands. Measures 74 and 75 start with (b) in the R.H. and (a) in the L.H. Measure 76 starts with (a) in both hands. Measures 77 and 78 start with (b) in the R.H. and (a) in the L.H. Measure 79 starts with (a) in both hands. Measures 80 and 81 start with (b) in the R.H. and (a) in the L.H. Measure 82 starts with (a) in both hands. Measures 83 and 84 start with (b) in the R.H. and (a) in the L.H. Measure 85 starts with (a) in both hands. Measures 86 and 87 start with (b) in the R.H. and (a) in the L.H. Measure 88 starts with (a) in both hands. Measures 89 and 90 start with (b) in the R.H. and (a) in the L.H. Measure 91 starts with (a) in both hands. Measures 92 and 93 start with (b) in the R.H. and (a) in the L.H. Measure 94 starts with (a) in both hands. Measures 95 and 96 start with (b) in the R.H. and (a) in the L.H. Measure 97 starts with (a) in both hands. Measures 98 and 99 start with (b) in the R.H. and (a) in the L.H. Measure 100 starts with (a) in both hands.

B Un poco più mosso

125

A musical score page featuring two staves. The top staff is in treble clef and has a key signature of one sharp. It contains a measure with six eighth notes followed by a measure with six eighth notes. The bottom staff is in bass clef and has a key signature of one sharp. It contains a measure with four eighth notes followed by a measure with four eighth notes. Measure numbers 2 and 1 are indicated above the first measure of each staff respectively. The page number 5 is at the bottom center.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is in common time, treble clef, key of C major (two sharps). The bottom staff is in common time, bass clef, key of C major (two sharps). Measure 11 starts with a dynamic *p* and *stacc.*. The right hand plays a series of eighth-note chords (G major) with fingers 1, 1, 1. The left hand provides harmonic support. Measure 12 begins with *stacc.* over a piano dynamic. The right hand plays a sixteenth-note pattern (5, 4, 3, 4) with fingers 5, 5, 4, 3. The left hand provides harmonic support. Measures 11 and 12 conclude with a repeat sign and a double bar line.

The image shows a musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The score is divided into three sections labeled 1), 2), and 3) by vertical bar lines. Each section contains a melodic line consisting of eighth and sixteenth notes. Below each melodic line, a series of numbers (e.g., 3 2 4 3, 1 2 4 3, 1 2 4 3; 1 4 2 1, 3 4 2 1, 3 4 2 1; 3, 3) provides fingerings for the performer. The right hand part of the score is shown in the image.

- 1) Hand over the keys.
- 2) Hand in lap.
- 3) Hand over the keys.

- 1) Hand über den Tasten.
- 2) Hand auf dem Schoss.
- 3) Hand über den Tasten.

a)

a)

a)

a)

b)

b)

b)

b)

a) As before.

b) Swift sideways movement.

a) Wie vorher.

b) Rasche Seitenbewegung.

Allegro

R.

L.

a) R. H.  
L. H.

R. H. over oben  
L. H. over oben

R. H. over oben  
L. H. over oben

R. H. over oben  
L. H. over oben

a) Left hand to be held over the right.

| a) Die l. H. über die rechte zu halten.

The musical score consists of six staves of piano music:

- Staff 1 (Treble):** Starts with a quarter note, followed by a dynamic *f*, a sixteenth-note pattern, and a dynamic *f*.
- Staff 2 (Bass):** Starts with a dynamic *f*, followed by a sixteenth-note pattern.
- Staff 3 (Treble):** Starts with a dynamic *f*, followed by a sixteenth-note pattern.
- Staff 4 (Bass):** Starts with a dynamic *f*, followed by a sixteenth-note pattern.
- Staff 5 (Treble):** Labeled "Andante", "tranquillo", "ruhig". Dynamics: *p* espr., *pp* (second time), *pp* (das zweite Mal).
- Staff 6 (Bass):** Continues the sixteenth-note patterns from Staff 4.
- Staff 7 (Treble):** Labeled "Allegro molto", dynamic *p*. Includes a performance instruction "a)" above a measure.
- Staff 8 (Bass):** Continues the sixteenth-note patterns from Staff 6.

a) Swift sideways movement.

24317

a) Rasche Seitenbewegung.

**A** *Moderato*

**B** *legato*

**a)** *Allegro moderato*

**b)** *Allegro*

**c)** *sf*

**c)** *sf*

**a)** Daily Exercise.**b)** Throwing the arm.**a)** Tägliche Übung.**b)** Werfen des Armes.

*legato*

Sheet music for piano, page 134. The first section starts with a treble clef, two flats, and a common time signature. The dynamic is *p*. The right hand plays a series of eighth-note patterns with fingerings: 2 4 1 3, 3 3 4, 5 2, 2 1, 4, 5 2, 5, 2 3 1. The left hand provides harmonic support with sustained notes. A bracket labeled 'a)' indicates the left hand's position.

The second section continues with the same musical context. The right hand plays a different series of eighth-note patterns with fingerings: 2 4 1, 3 5 1, 2 5 1 3, 4, 3 5 2. The left hand remains over the keys, providing harmonic support.

*Allegro moderato**stacc.*

The third section begins with a treble clef, three sharps, and a common time signature. The dynamic is *f*. The right hand plays sixteenth-note patterns with fingerings: 4 4 3 2, 2 2 1, 5 3 1, 2 1, 3 1 2, 3 1, 5 2, 3 1, 4 2, 3 1, 5 2, 3 1, 4 2. The left hand provides harmonic support with sustained notes.

The fourth section continues with the same musical context. The right hand plays sixteenth-note patterns with fingerings: 2 1, 4 2, 3 1, 5 2, 3 1, 4 2, 3 1, 5 2, 3 1, 4 2. The left hand remains over the keys, providing harmonic support.

The fifth section continues with the same musical context. The right hand plays sixteenth-note patterns with fingerings: 1 3, 1 4, 1 2 5, 5 2, 1 3, 5 2, 1 3, 5 4, 1 3, 5 2, 1 4, 3 5 4. The left hand remains over the keys, providing harmonic support.

a) The left hand remains over the keys.

a) Die linke Hand bleibt über den Tasten.

Sheet music for piano, 5 staves. Staff 1: Treble clef, 5 flats, dynamic *p*. Staff 2: Bass clef, 5 flats. Staff 3: Treble clef, 5 flats. Staff 4: Bass clef, 5 flats. Staff 5: Treble clef, 5 sharps. Staff 6: Bass clef, 5 sharps. Staff 7: Treble clef, 5 sharps. Staff 8: Bass clef, 5 sharps.

\*) The rests like taking breath gently.

\*) Die Pausen wie ein leises Atmen.

## Rhythmical Exercises

At first, each hand alone. When playing together, the player must be able to hear the separate parts distinctly, so as to render them as equal as possible.

## Rhythmische Übungen

Anfangs jede Hand allein. Der Spieler muss auch im Zusammenspiel die von den einzelnen Händen auszuführenden Stimmen allein hören, um diese möglichst ausgleichen zu können.

The musical score contains six pairs of staves, one pair per set. Each staff has a clef (G or F), a key signature, and a time signature. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. The first set is in common time, C major. The second set is in common time, A minor. The third set is in common time, E major. The fourth set is in common time, G major. The fifth set is in common time, D major. The sixth set is in common time, B-flat major. The music includes dynamic markings like *f* and *mf legato*.

staccato

$\frac{5}{3}$

$\frac{2}{2}$

$\frac{3}{3}$

$\frac{2}{2}$

*stacc.*

$\frac{5}{3}$

*etc.*

**A** *Allegro leggero*

*leggero*

**B**

*Allegretto tranquillo*

*p legato*

*Ped.*

*pp legato*

*Ped.*

## Throwing the Arm

For the staccato notes, throw the arm forwards toward the wrist.

## Werfen des Arms

Die Staccatonoten mit Werfen (Vorwärtsbewegung) des Arms nach dem Handgelenk.

The sheet music consists of ten staves of musical notation, each with a treble clef and a common time signature. The music is divided into two sections by a vertical bar line. The first section, starting with a dynamic *f*, contains five staves. The second section contains five more staves. Each staff features a series of staccato notes with specific fingerings indicated above them. The fingerings are represented by numbers (1 through 5) placed above the notes, often with small horizontal lines or dots indicating the direction of movement. The music includes various rests and dynamic markings like *f* and *b* (flat). The notation is designed to be played on a keyboard instrument.

Sureness of Aim  
(Skipping Notes)

*ten.*

R. H. alone      L. H. alone

Music for right hand (treble clef) and left hand (bass clef) showing skipping notes. The right hand part starts with 'ten.' markings above the notes. The left hand part starts with 'ten. ten. ten.' markings below the notes. Both parts continue with various skipping patterns.

Also staccato  
Auch staccato

*etc.*

*ten.*      *ten.*

ten. & staccato

tenuto & stacc.

Music for both hands showing various staccato and tenuto patterns. The right hand part includes 'ten.' and 'ten. & staccato' markings. The left hand part includes 'tenuto & stacc.' markings. The music continues with complex patterns involving eighth and sixteenth notes.

Treffsicherheit

## Varieties of Touch.

I.

Both arm and hand must remain quiet and steady in all these various styles of touch.

## Verschiedene Anschlagsarten.

I.

Keine dieser Anschlagsarten darf die Ruhe des Armes und der Hand beeinträchtigen.

## Varieties of Touch II.

*f* the second time *pp*  
das zweite Mal *pp*

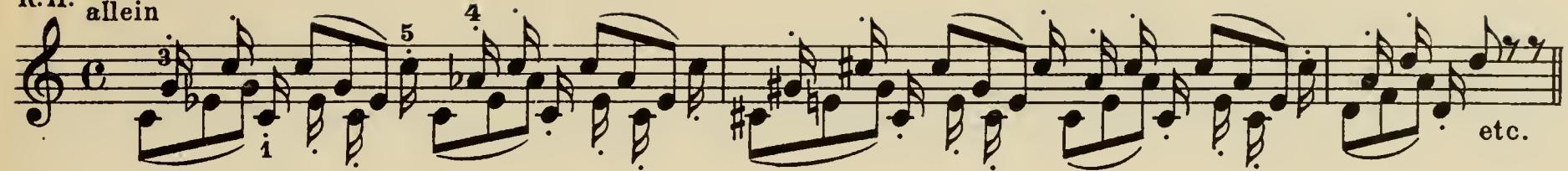
## Verschiedene Anschlagsarten II.

A musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a common time signature. The music consists of six measures. Fingerings are indicated above the notes: measure 1 (treble) has 2, 4, 2, 4 over three notes; measure 2 (treble) has 3 over two notes; measure 3 (treble) has 5, 4 over two notes; measure 4 (treble) has 2, 1, 3, 4 over four notes; measure 5 (treble) has 2, 4, 3 over three notes; measure 6 (treble) has 3 over one note. Measure 6 (bass) has 4 over one note. Measures 7-10 (bass) show a repeating pattern of 2, 4, 3 over three notes.

## Moderato

Musical score for two hands (piano). The top staff (treble clef) starts with *Moderato* tempo, dynamic *mf*, and fingerings 1 3. The bottom staff (bass clef) starts with dynamic *p*. Measures 1-4 show eighth-note patterns with various dynamics (staccato, p, mf) and fingerings (e.g., 4 2 1 3, 5 2, 2 4 1 3, 5 2 3 5 1 3).

Moderato  
R. H. alone  
allein



L. H. alone  
allein



A

B

**A**

Allegro

**B**

Moderato

## The Singing Touch

A slight, easy, swinging rise and fall of the wrist. Do not raise the fingers high. **a)** Rise of the wrist, preparing the stroke. **b)** Fall of the wrist, effecting the stroke.

## Andante

*dolce, legato*

*dolce, regalo*

L.H. two octaves lower  
zwei Oktaven tiefer

L.H. two octaves lower  
zwei Oktaven tiefer

The image shows two staves of sheet music. The top staff is in G major (one sharp) and the bottom staff is in B-flat major (three flats). Both staves feature eighth-note patterns with fingerings (e.g., 1, 4; 3, 1; 5) and slurs. The music consists of two measures per staff.

L.H. two octaves lower  
zwei Oktaven tiefer

A musical score for piano in G major, 2/4 time. The melody consists of eighth and sixteenth-note patterns. Several slurs are present, some labeled with numbers (4, 3 1, 3 5, 3 4, 2, 3 1) and letters (a, b). Grace notes are indicated by small dots preceding main notes. The score is on a single staff with a treble clef.

## Andante

The image shows a page of sheet music for piano. It consists of two staves. The top staff is in treble clef, G major, and 6/8 time. The dynamic is marked as *p dolce*. The bottom staff is in bass clef, C major, and 6/8 time. Both staves feature sixteenth-note patterns with fingerings (1, 2, 3, 4) and grace notes. The music is divided into measures by vertical bar lines.

*mf dolce*

Andante

*pp dolce*

*legato*

*legg.*

This image shows two staves of musical notation for piano. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A-flat major (three flats) and common time. Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth notes in the bass staff. Measure 12 continues with sixteenth-note patterns in both staves. Dynamic markings include *pp dolce* and *legato*. Performance instructions *legg.* and fingerings (e.g., 5, 4, 5, 3; 3; 4, 2; 2) are also present.

*legato*   
*Led.*

# Singender Anschlag

Ein geringes, ruhig schwingendes Erhöhen und Senken des Handgelenks. Die Finger nicht hoch aufgehoben. **a)** Erhöhen des Handgelenks, den Anschlag vorbereitend. **b)** Senken desselben, den Anschlag produzierend.

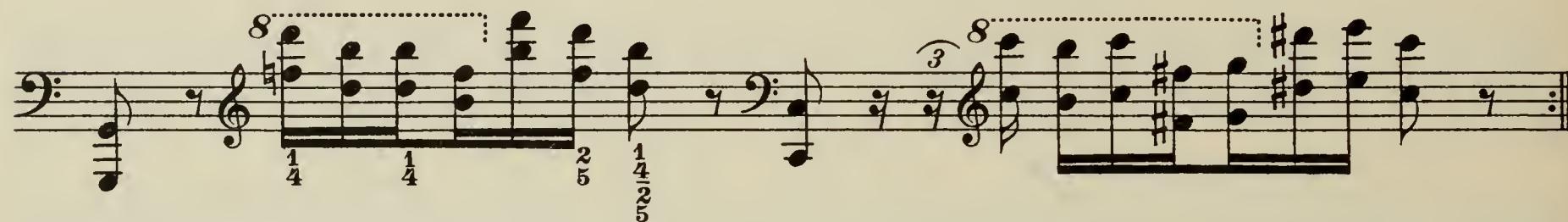
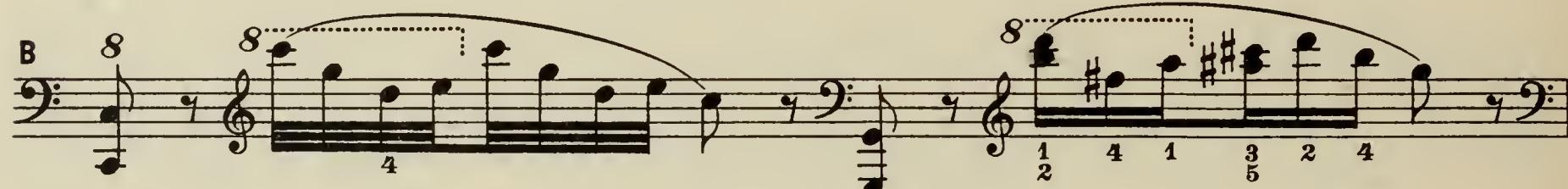
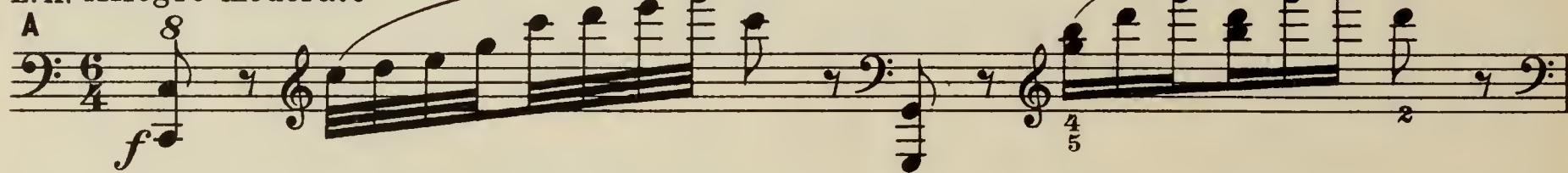
The left hand in the higher,  
the right in the lower octaves

Sit up straight; but a quiet movement of the body  
from side to side should not be hindered.

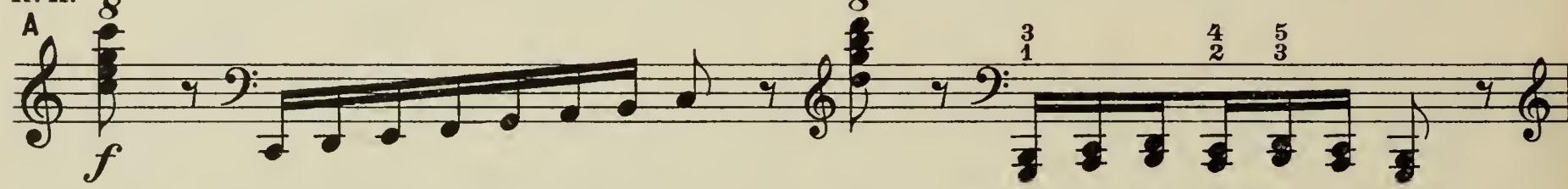
Die linke Hand in den höheren,  
die rechte in den tieferen Oktaven

Grade Haltung des Oberkörpers. Ruhige Seiten-  
bewegungen desselben sollen nicht verhindert werden.

L. H. Allegro moderato



R. H.



The sheet music consists of six staves of piano music. The first four staves are in common time (indicated by 'C') and the last two are in 2/4 time (indicated by '2/4'). The top staff (two staves) shows a transition from hand position 'a)' to 'b)' and then to 'c)'. The bottom staff (two staves) shows a transition from hand position 'a)' to 'b)' and then to 'c)'. The music includes dynamic markings like 'f' and 'mf legato', and fingerings such as '4 2 1 3' and '5 4'.

a) Hold the left hand over the right.  
 b) The right hand over the left.  
 c) The left hand over the right.

a) Die linke Hand über die rechte gehalten.  
 b) Die rechte über die linke.  
 c) Die linke über die rechte.

## The Hands Follow and Pass Over each other

## Ablösen und Übersetzen der Hände

## Allegro

*Allegro*

R.H. 1 2 4 3 5 4      R.H. 1 2 4 3 5 3      L.H. 5 3 1 4 2 3      L.H. 5 3 1 4 2 3

R. L. R. L.

*staccato*

The sheet music consists of two staves, A and B, each with five lines of musical notation. Staff A starts in common time (indicated by 'C') with a treble clef. It includes dynamic markings like 'staccato' and 'R.' (right hand). Fingerings such as '4 2 4 2' and 'L.' are also present. Staff B starts in common time with a treble clef and includes dynamic markings like 'R.' and 'L.'. Fingerings like '5 2 5 2' and 'L.' are used. The music features various note values including eighth and sixteenth notes, and rests.

\* The hands must avoid each other swiftly, so that when they cross they can strike their keys with certainty and not prevent a free and sure touch.

\* Die Hände müssen sich rasch aus dem Wege gehen, damit das gegenseitige Kreuzen derselben ein sicheres Treffen der Tasten und einen freien und bestimmten Anschlag nicht verhindere.

A L. H. above  
oben  
*staccato*

A *staccato*

The music consists of two staves of sixteenth-note patterns. The top staff starts with a treble clef and common time. The first measure shows a sixteenth note followed by a grace note (5) and a sixteenth note (2). Subsequent measures show various sixteenth-note patterns with grace notes and slurs. The bottom staff continues the pattern, also starting with a treble clef and common time.

R. H. above  
oben

A musical score for two staves, labeled 'B' at the top left. The top staff begins with a treble clef, a key signature of one sharp, and a time signature of 5/4. It features a series of eighth and sixteenth note patterns. The bottom staff begins with a treble clef and a time signature of 4/4. It also contains eighth and sixteenth note patterns. Both staves use black note heads.

A musical score for piano, page 10, measures 5-6. The score consists of two staves. The top staff is in treble clef, 6/4 time, and has a key signature of five sharps (B, F#, C#, G#, D#). The bottom staff is in bass clef, 6/4 time, and also has a key signature of five sharps. Both staves feature sixteenth-note patterns with slurs and grace notes. Measure 5 starts with a forte dynamic. Measure 6 begins with a dynamic of (6). Measures 7-8 show eighth-note patterns. Measure 9 begins with a dynamic of 3. Measures 10-11 show sixteenth-note patterns. Measure 12 begins with a dynamic of 3. Measures 13-14 show eighth-note patterns. Measure 15 begins with a dynamic of 3. Measures 16-17 show sixteenth-note patterns.

A page of musical notation for two staves. The top staff is in treble clef, G major (one sharp), and the bottom staff is in bass clef, C major (no sharps or flats). Both staves show six measures of music with various note heads and stems.

## Exercises in Eye-training

The player must be able to follow with his eye the position and movement of each separate finger in the most various and intricate passages. The outer side of either hand, and more particularly the 5th finger, require especially vigilant watchfulness.

Watch exclusively, in turn:

- a) The thumb,
- b) The three long fingers,
- c) The 5th finger of the r. h.; later the same fingers of the l. h.

## Übungen für das Auge

Der Spieler muss imstande sein, das Augenmerk auf die Stellung und Bewegungen der einzelnen Finger in den verschiedenartigsten Passagen richten zu können. Besonderes Studium erheischt die Bewachung der Außenseite der Hand und namentlich des 5. Fingers.

Man beobachte ausschliesslich:

- a) den Daumen;
- b) die Mittelfinger;
- c) den 5. Finger der r. H.; nachher diese Finger der l. H.

Accompaniment-Figures  
for the Left Hand

The bass note with the 5th finger, which is always held in correct position and independent of the others. The 4th finger must not lie against the 5th, neither should the hand be tilted towards the 5th finger.

Employ the 5th finger on the lowest note of the chord only when the stretch makes it necessary.

Begleitungsfiguren  
für die linke Hand

Die Bassnote mit dem 5. Finger. Derselbe in stets korrekter und unabhängiger Haltung. Der 4. Finger darf nicht an den 5. lehnern und die Hand sich nicht nach dem 5. Finger senken.

Der 5. Finger wird auf der unteren Note des Akkordes nur dann benutzt, wenn dies die Spannung erheischt.

Allegro



Allegro moderato

## Accents

The accents are to be produced only by the hammer-like fall on the fingers; any assistance from the arm or hand must be avoided. Do not nod and shake the head.

## Akzente

Die Akzente sind durch die hammerartig fallenden Finger auszuführen; jede Mithilfe des Arms und der Hand muss vermieden werden. Keine Kopfbewegungen.

\* Practise with the arpeggios.

\* Mit den Arpeggien zu üben.

**Moderato**

L.H. two octaves lower  
zwei Oktaven tiefer

**Lento**  
*Langsam*

*legato*

etc.

etc.

etc.

*legato*

\* Practise with the trills.

\* Mit den Trillern zu üben.

L. H. two octaves lower  
zwei Oktaven tiefer

*staccato*

*legato*

*p*

*legato & staccato*

*Moderato*

\* Practise this exercise only in D, E, F, G, A, B and C major — keys in which the thumb and 5th finger fall on white keys.

\* Diese Übung nur in D, E, F, G, A, H und C-Dur — Tonarten in welchen der Daumen und 5. Finger auf Untertasten angewandt werden — zu üben.

A

L. H. two octaves lower  
zwei Oktaven tiefer

B

8

8

a) 1. Accent on the second eighth.  
2. Accent on the third eighth.  
b) At first, each hand alone.

a) 1. Akzent auf dem 2. Achtel.  
2. Akzent auf dem 3. Achtel.  
b) Anfangs die Hände einzeln.

## The Glissando

With a bold, sweeping attack. The passages must sound clear and clean-cut. The hand held in playing-position; it must not be contracted. (Hold the arm loosely.) Glide over the keys with the fingernail; do not touch them with the soft tip. For the upward glissando with the r.h. thumb, the outer side of the hand is turned toward the right, and for the downward glissando to the left. For the upward glissando with the 2d or 3d finger of the r.h., the *inner* side of the hand, and for the downward glissando the *outer* side, should be turned toward the right. For the left-hand glissando the hand will, of course, be turned in the contrary direction. In order that the finger may not slip off the keys, glide close to the black keys when playing on the white, and in the middle of the black keys when playing on them. At first, glide lightly over the keys without producing any tone; by degrees press them deeper and deeper, until you can execute the glissando with complete keyfall and full tone. For the thumb-glissando, in the r.h. upwards and in the l.h. downwards, the 2d or 3d finger may strike the finishing note; in the r.h. downwards and l.h. upwards, the same fingers may strike the first note. The glissando in thirds, sixths (with the same sideways movements as when gliding with the 2d or 3d finger) and octaves, should be practised, to begin with, *downwards* in the r.h. and *upwards* in the l.h. In the octave-glissando with the r.h., the 5th finger is bent inward going up, and the thumb going down; with the left hand, just the reverse.

## Das Glissando

Mit schwunghaftem Anlauf; das Schliessen der Passagen verständlich und bestimmt. Die Hand in Spielposition; dieselbe darf nicht zusammengezogen werden. (Lose Haltung des Arms.) Man gleitet mit dem Nagel des Fingers, dessen Fleisch die Taste nicht berühren darf. Im Aufwärtsgleiten mit dem Daumen der r.H. wird die Aussenseite dieser Hand nach rechts und im Abwärtsgleiten nach links gehalten. Beim Gleiten mit dem 2. oder 3. Finger der r.H. ist aufwärts die *Innen*- und abwärts die *Aussenseite* dieser Hand nach rechts zu wenden. In der l.H. werden die entgegengesetzten Seitenbewegungen gemacht. Die weissen Tasten sind nahe an den Obertasten und diese, im Glissando auf Obertasten, in der Mitte anzuschlagen, um ein Ausgleiten der Finger zu verhindern. Anfangs werden die Tasten nur leicht und tonlos berührt, allmählich tiefer heruntergedrückt und schliesslich wird das Glissando mit ganz tiefem Fall der Tasten und vollem Ton ausgeführt. Im Glissando mit dem Daumen kann in der r.H. aufwärts und in der l.H. abwärts für die Schlussnote, sowie in der r.H. abwärts und in der l.H. aufwärts für die Anfangsnote der 2. bzw. 3. Finger benutzt werden. Das Glissando in Terzen, Sexten (mit Seitenbewegungen wie beim Gleiten des 2. und 3. Fingers) und Oktaven übe man zuerst in der r.H. abwärts und in der l.H. aufwärts. Im Oktaevenglissando wird in der r.H. aufwärts der 5. Finger und abwärts der Daumen eingebogen. In der l.H. ist das Entgegengesetzte zu tun.

The sheet music displays six staves of piano music. The first three staves are in common time (3/4) and show examples of appoggiaturas and mordents. Fingerings are indicated above the notes, such as '4 4 4 4' and '2 2 2 2'. The last three staves are in common time (C) and show examples of vorschläge and mordente. Fingerings include '3 3 3 3', '2 2 2 2', and '1 1 1 1'. The music consists of eighth-note patterns with grace notes.

### Appoggiaturas, Mordents

The fingers executing the appoggiaturas must fly up swiftly, simultaneously with the striking of the principal note. Be careful not to let the fingers lie too long, or to lift them sluggishly.

Allegro

3 4	3 4
1 2	1 2
4 5	4 5
2 3	2 3

A two-stave musical example in common time (C). The top staff starts with a dotted half note followed by an eighth-note pattern: (3, 4), (1, 2), (4, 5), (2, 3). The bottom staff starts with a dotted half note followed by an eighth-note pattern: (3, 2), (5, 4), (2, 1), (4, 3).

### Vorschläge, Mordente

Die, die Vorschläge ausführenden Finger werden (gleichzeitig mit dem Anschlag der Hauptnote) rasch aufgehoben. Man hüte sich vor einem zu langen Liegenlassen und trägem Aufheben der Finger.

4 3	4 3
2 1	2 1
5 4	5 4
3 2	3 2

2 3	2 3
4 5	4 5
1 2	1 2
3 4	3 4

etc.

5 4 5 4  
3 2 3 2 3  
4 3 2 1 2 1  
2 1  
1 2 1 2  
3 4 3 4  
2 3 2 3 5  
4 5 4 5  
2 3 2 3 4  
3 4 1 2 1 2  
2 1 2 1  
4 3 4 3 2 4  
5 3 2 4

etc.

5 2  
1  
2 1 4  
5

etc.

Moderato

A

C 4 3 2 1  
2 3 4 1

2 3 4 1  
4 3 2 1

B 3 4 2 1  
3 2 4 1

3 2 1  
1

*Allegro*

*p*

8

*Moderato*

*Allegro moderato*

A

B

Moderato

*stacc.**stacc.**stacc.**stacc.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**ten.**stacc.**stacc.**stacc.**stacc.*

Musical score page 161, measures 1-2. The score consists of two staves. The top staff is in treble clef and 3/4 time, with a key signature of one sharp. The bottom staff is in bass clef and 3/4 time, also with one sharp. The music features eighth-note patterns with various dynamics and articulations like staccato and tenuto.

*legato*

Musical score page 161, measures 3-4. The score continues with two staves. The top staff shows a melodic line with sixteenth-note patterns and grace notes. The bottom staff provides harmonic support with sustained notes and eighth-note chords. The dynamic marking "legato" appears above the top staff.

Musical score page 161, measures 5-6. The score maintains its two-staff format. The top staff continues the melodic line with sixteenth-note patterns and grace notes. The bottom staff provides harmonic support with sustained notes and eighth-note chords.

Fluency and Lightness

Geläufigkeit und Leichtigkeit

Allegro

The sheet music consists of six staves of musical notation for the right hand of a piano. Each staff begins with a treble clef and a common time signature. Fingerings are indicated above the notes in each measure. The first staff starts with a grace note followed by a sixteenth-note pattern. The second staff features a continuous eighth-note run. The third staff includes a sixteenth-note cluster and a series of eighth-note pairs. The fourth staff contains a sixteenth-note pattern with a grace note. The fifth staff shows a sixteenth-note run with a grace note. The sixth staff concludes with a sixteenth-note pattern.

\* To be practised, and played, both *f* and *p*.\* *f* und *p* zu üben und auszuführen.

L.H. alone  
L.H. allein

R.H.

A

B

L.H.

A

B

24317

R.H.

A

B

L.H.

B

Both hands  
Beide Hände

A

B

C

D



6  
4 2 1 3 5 3 1 3 4 2 1 3 4 2 1 3 2 1 2 4 3 1 2 4 3 1 3 5 4 2 1 2 3 1 2 4 3 1 2 4 2 4

R. H. alone  
R. H. allein

L. H. alone  
L. H. allein

A

etc.      etc.      etc.      etc.      etc.

B      II  $\frac{3}{4}$   
I  $\frac{4}{4}$

*p legatiss.*

6      8      3  
I  $\frac{4}{3}$   
II  $\frac{2}{3}$

6      8      3  
II  $\frac{2}{3}$   
I  $\frac{3}{4}$

3  
4  
8      2  
4  
3

3  
2  
8      2  
3  
2

## The "Pearly" Touch

(Piano and Pianissimo)

Although **p** and **pp**, this exercise must be executed with extreme clarity and a round, well-defined tone. Do not merely whisk over the keys with a superficial touch.

Allegro vivace

R. H.

Allegro vivace

L. H.

## Perlendes Spiel

(Piano und pianissimo)

Obwohl **p** und **pp**, muss diese Übung mit grösster Klarheit und gesundem Ton ausgeführt werden. Die Tasten nicht bloss auf der Oberfläche zu streifen.

## Double-Notes

## and Exercises for Strengthening the Fingers

## Doppelgriffe

## und Übungen zur Kräftigung der Finger

*R.H. alone*

*R.H. allein*

*L.H. alone*

*L.H. allein*

*legato*

A

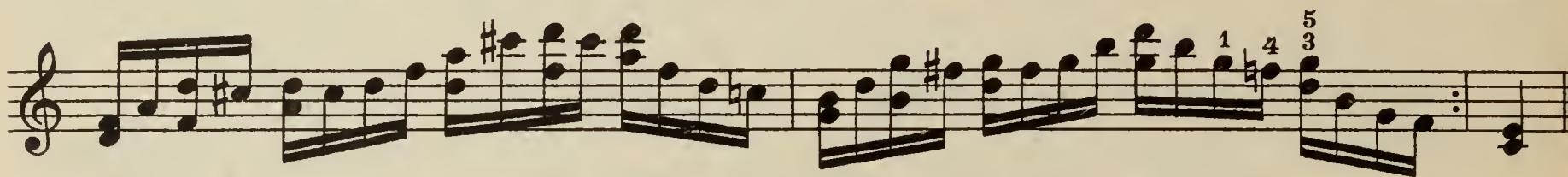
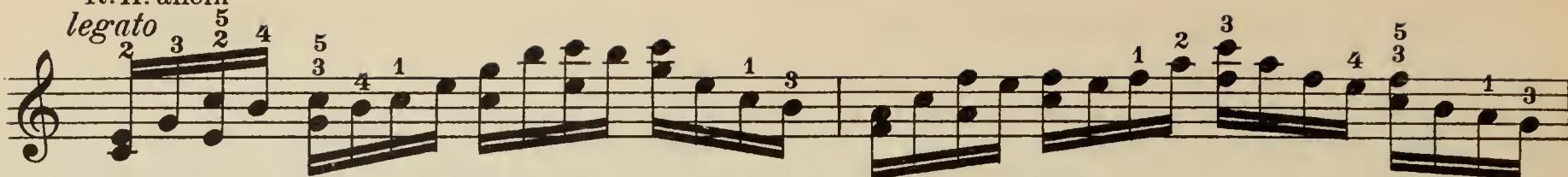
B

Both hands

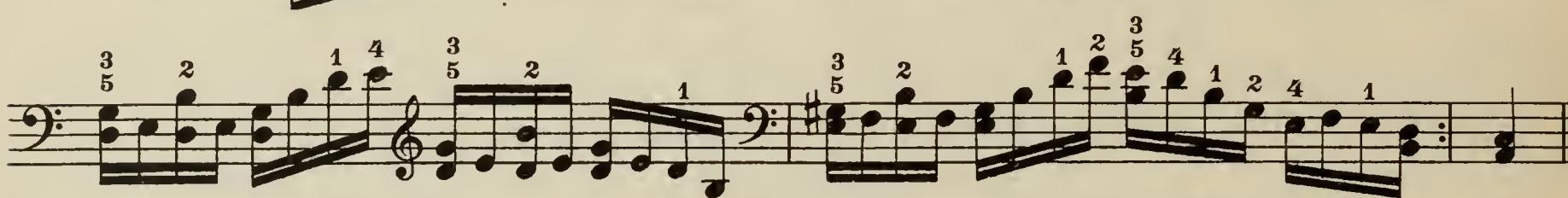
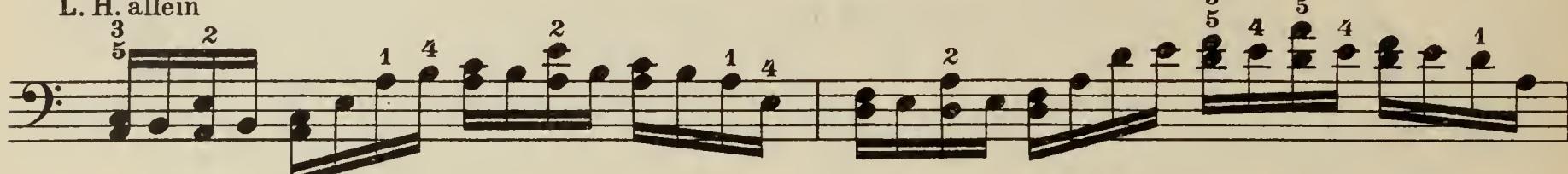
Beide Hände

The sheet music consists of ten staves of musical notation for piano. The first four staves show exercises for the right hand alone and the left hand alone, with specific fingerings indicated above the notes. The fifth through eighth staves show exercises for both hands together, labeled 'legato' and featuring letter labels 'A' and 'B' above certain measures. The ninth and tenth staves show exercises for both hands together, labeled 'Both hands' and 'Beide Hände'. Fingerings are provided for each note throughout the piece.

R. H. alone  
R. H. allein



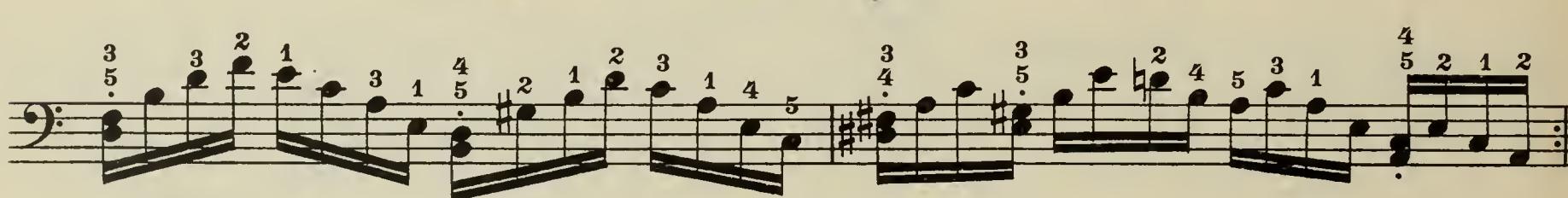
L. H. alone  
L. H. allein



R. H. alone  
R. H. allein  
Allegro



L. H. alone  
L. H. allein



Both hands  
Beide Hände



Musical score for two staves (treble and bass) in common time, key signature of four flats. Measure 1 starts with a dynamic *pp legato*. Measure 2 begins with a bass note followed by a treble note. Measure 3 starts with a bass note followed by a treble note. Measure 4 starts with a bass note followed by a treble note.

Musical score for two staves (treble and bass) in common time, key signature of four flats. Measures 3 and 4 show complex rhythmic patterns with sixteenth-note figures. Measure 3 starts with a bass note followed by a treble note. Measure 4 starts with a bass note followed by a treble note.

Musical score for two staves (treble and bass) in common time, key signature of four flats. Measure 5 starts with a bass note followed by a treble note. Measure 6 starts with a bass note followed by a treble note. The bass staff includes a measure number 4 and a fingering 5.

Musical score for two staves (treble and bass) in common time, key signature of four flats. Measures 7 and 8 show sixteenth-note patterns. Measure 7 starts with a bass note followed by a treble note. Measure 8 starts with a bass note followed by a treble note. The bass staff includes a measure number 5 and a fingering 2.

\* Also practise the 16th-notes *staccato*. The quarter-notes are *legato*.

\* Die Sechzehntel auch *staccato* zu üben. Die Viertelnoten gebunden.

B

A

*legato*

B

*legato*

C

*legato*

1 2 3  
4 5

2 1 3  
4 5

4 5 2  
1 3

2 1 3  
5 4

## Independence of the Fingers

## Unabhängigkeit der Finger

Allegro ma non troppo

*giojoso*

dim.

L H two octaves lower  
L.H. zwei Oktaven tiefer

\* The whole notes are held down, without tone, all through the exercise.

\* Die ganzen Noten werden während der Übung tonlos ausgehalten.

## Loose and Light Wrist

## Loses und leichtes Handgelenk

Allegro

*staccato*

A

B

C

The music consists of three sections, A, B, and C, each with six staves of musical notation. The notation is for a single hand, likely the right, using a treble clef. The tempo is Allegro, indicated by the dynamic 'staccato'. Fingerings are provided above the notes in each staff. The music is divided into measures by vertical bar lines.

## Special Arpeggio-Exercise

## Besondere Arpeggio-Übung

Allegro

8.....

Allegro

8.....

4 5 4 5  
6  
5 4 2 4  
2 1 4 1 2 4  
4

8.....

3 5 3 1  
5 3 2 3  
2 1 3 1 3  
3  
3

8.....

3 5 3 1  
5 4 2 4  
2 1 4 4  
2

8.....

2 1 4 1 2  
4 5 4 1  
5 4 1  
5 4 2 4 5  
5  
4

\* While one hand moves quite freely, the other merely repeats the more difficult combinations.

\* Die eine Hand spielt in freierer Weise, während die andere nur die schwierigeren Verbindungen wiederholt.

Sheet music for piano, featuring two staves. The top staff is in G major (two sharps) and the bottom staff is in F major (one sharp). Both staves show eighth-note patterns with fingerings. The music includes measure numbers 2, 8, and 8. The bottom staff has bass clef changes at various points.

**Top Staff (G major):**

- Measure 1: Fingerings 2, 1, 4, 1, 2 over two measures.
- Measure 2: Fingerings 5, 4, 2, 4, 5 over two measures.
- Measure 3: Fingerings 5, 3, 1 over two measures.
- Measure 4: Fingerings 1, 3, 5 over two measures.
- Measure 5: Fingerings 2, 1, 3, 1 over two measures.
- Measure 6: Fingerings 5, 3, 2, 3 over two measures.
- Measure 7: Fingerings 1, 3, 5 over two measures.
- Measure 8: Fingerings 1, 3, 5 over two measures.

**Bottom Staff (F major):**

- Measure 1: Fingerings 3, 5, 3, 1 over two measures.
- Measure 2: Fingerings 5, 4, 2, 4 over two measures.
- Measure 3: Fingerings 1, 3, 5 over two measures.
- Measure 4: Fingerings 1, 3, 5 over two measures.
- Measure 5: Fingerings 5, 4, 1 over two measures.
- Measure 6: Fingerings 1, 4, 5 over two measures.
- Measure 7: Fingerings 1, 4, 5 over two measures.
- Measure 8: Fingerings 5, 4, 1 over two measures.
- Measure 9: Fingerings 2, 1, 4, 1, 2 over two measures.
- Measure 10: Fingerings 4, 1, 2, 1 over two measures.
- Measure 11: Fingerings 5, 3, 2, 3 over two measures.
- Measure 12: Fingerings 2, 1, 3, 1 over two measures.
- Measure 13: Fingerings 2, 3, 1, 3 over two measures.
- Measure 14: Fingerings 3, 5, 3, 1 over two measures.
- Measure 15: Fingerings 5, 3, 2, 3 over two measures.
- Measure 16: Fingerings 1, 3, 5 over two measures.
- Measure 17: Fingerings 5, 3, 1 over two measures.
- Measure 18: Fingerings 1, 3, 5 over two measures.
- Measure 19: Fingerings 5, 3, 1 over two measures.
- Measure 20: Fingerings 1, 3, 5 over two measures.

8  
5 4 2 1  
5 4 2 1  
5 4 1  
5 4 1  
5 4 1  
5 4 1

8  
5 4 2 1  
5 4 1  
5 3 1  
5 3 1  
5 3 1  
5 3 1

8  
5 4 1  
5 4 1  
5 4 1  
5 4 1  
5 4 1  
5 4 1

8  
5 4 1  
5 4 1  
5 4 1  
5 4 1  
5 4 1  
5 4 1

8  
5 4 1  
5 4 1  
5 4 1  
5 4 1  
5 4 1  
5 4 1

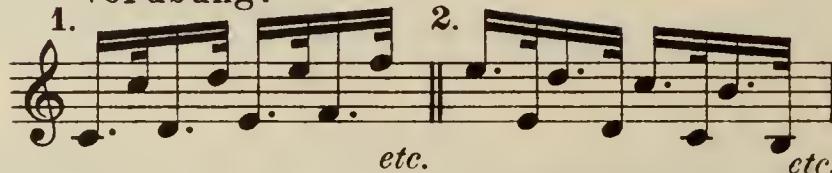
8  
5 4 2 1  
5 4 2 1  
5 4 1  
5 4 1  
5 4 1  
5 4 1

*8va bassa*

## Broken Octaves

## Gebrochene Oktaven

Preparatory Exercise:  
Vorübung:



1. Raise the 5<sup>th</sup> finger swiftly and high (hand toward the thumb).

2. Raise the thumb swiftly and high (hand toward the 5<sup>th</sup> finger).

*Remark.* Broken octaves, though not so effective as octaves played from the wrist, should be practised frequently. To begin with, practise these and similar exercises, even in quite rapid tempo, with both hand and arm held quietly. (Any slight fatigue should be overcome by continued practice.) Later, to develop extreme velocity, fuller tone and brilliant execution, the hand is moved (shaken) from side to side.

1. Der 5. Finger rasch und hoch aufgehoben (Hand nach dem Daumen).

2. Der Daumen rasch und hoch aufgehoben (Hand nach dem 5. Finger).

*Anmerkung.* Die gebrochenen Oktaven, obwohl nicht so wirkungsvoll als die Oktaven vom Handgelenk, müssen öfters geübt werden. Anfangs studiere man diese und ähnliche Übungen, selbst in schnellerem Zeitmass, mit ruhiger Haltung des Arms und der Hand. (Eine geringe Ermüdung soll durch fortgesetztes Üben überwunden werden.) Später sind zur Entfaltung grösster Schnelligkeit, Tonstärke und Brillanz auch Seiten- (schüttelnde) Bewegungen anzuwenden.

*legato*

Sheet music for two staves (treble and bass) showing six measures of eighth-note patterns. The treble staff starts with a common time signature, while the bass staff starts with a different one.

Sheet music for two staves (treble and bass) showing six measures of eighth-note patterns, continuing from the previous section.

\* a)

Sheet music for two staves (treble and bass) showing six measures of sixteenth-note patterns. The treble staff includes markings for  $\frac{5}{4}$  and  $\frac{5}{3}$  time signatures. The bass staff includes markings for  $\frac{4}{5}$  and  $\frac{3}{5}$  time signatures. The section is labeled "etc."

\* b)

Sheet music for two staves (treble and bass) showing six measures of sixteenth-note patterns, continuing from section 'a'. The section is labeled "etc."

Sheet music for two staves (treble and bass) showing six measures of sixteenth-note patterns, continuing from section 'b'. The section is labeled "etc."

\* All these exercises are also to start on the upper note.

| \* All diese Übungen auch mit der oberen Note zu beginnen.

5/4

4/5

4/5

5/4

4/5

Allegro

A 4 4  
3)

4 4

B

Allegro

A 5/4

C

4/5

B

c

*forte*

Allegro

A

Più allegro

B 5 5 5 5

A 4 4 4 4

legato

B 4 4 4 4

c 2 2 2 2

The musical score consists of five systems of two-staff notation (treble and bass). The key signature varies throughout the piece.

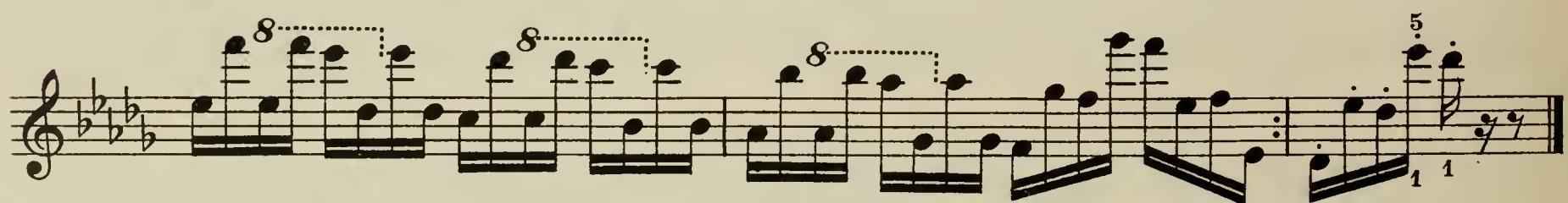
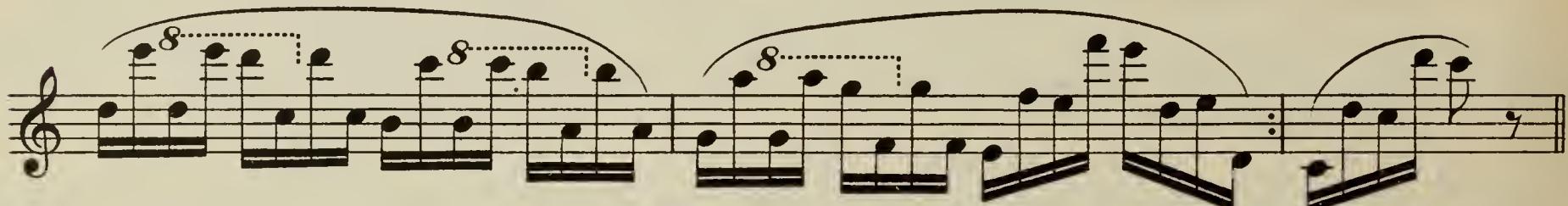
- System 1:** Treble staff has a key signature of 2 sharps. Bass staff has a key signature of 1 sharp. Measure numbers 3 and 4 are indicated below the staff.
- System 2:** Treble staff has a key signature of 2 sharps. Bass staff has a key signature of 1 sharp. Measure numbers 3 and 4 are indicated below the staff.
- System 3:** Treble staff has a key signature of 1 sharp. Bass staff has a key signature of 1 sharp. Measure numbers 3 and 4 are indicated below the staff.
- System 4:** Treble staff has a key signature of 1 sharp. Bass staff has a key signature of 1 sharp. Measure numbers 3 and 4 are indicated below the staff.
- System 5:** Treble staff has a key signature of 1 sharp. Bass staff has a key signature of 1 sharp. Measure numbers 2 and 3 are indicated below the staff.

L.H. an octave lower  
L.H. eine Oktave tiefer



L.H. two octaves lower  
L.H. zwei Oktaven tiefer

*legato*



\*) Smooth connection of thumb and 5<sup>th</sup> finger.

| \*) Genaue Verbindung des Daumens und 5. Fingers.

## Trills II

## Triller II

3 4

R. H. alone  
allein

L. H. alone  
allein

R. H. alone allein

## The Tremolo

## Das Tremolo

The sheet music consists of six staves of musical notation, each with a specific label:

- a)**: Three staves of treble clef music. The first staff is in common time (4/4), the second in 2/4, and the third in 6/4. Each staff shows a continuous tremolo pattern with various fingerings (e.g., 1-3, 2-4, 3-5, 4-2, 5-1).
- b)**: Two staves of treble clef music. The first staff is in common time (4/4), the second in 2/4. It features broken octaves and tremolo patterns.
- c)**: One staff of treble clef music in common time (4/4) showing a tremolo pattern.
- A**: One staff of treble clef music in common time (4/4) showing a tremolo pattern.
- B**: One staff of treble clef music in common time (4/4) showing a tremolo pattern.
- e)**: One staff of treble clef music in common time (4/4) showing a tremolo pattern.

a) See the Remark on Broken Octaves (p. 178).

b) Always six notes to a beat.

N.B. Both the trill and the tremolo are to be executed, finally, not with a previously calculated number of notes, but with as many notes as possible, played with the utmost evenness.

24317

a) Siehe Anmerkung zu den gebrochenen Oktaven.

b) Stets sechs Noten auf ein Viertel.

N.B. Der Triller und das Tremolo müssen schliesslich ohne ausgerechnete Notenzahl und mit möglichst vielen Noten in vollendeter Gleichheit ausgeführt werden.

B

c

*p* *legato*

\*) Six notes to a beat.

\*) Sechs Noten auf ein Viertel.

A

B

Allegro

b) 4

5

4

5

A

3

3

B

Allegro

C

*legato*

\*) Later, eight notes to a beat.

| \*) Später acht Noten auf ein Viertel.

### Leaps

A

*staccato*

### Sprünge

B

*stacc.*

C

*ten.*

*ten.5*

\*\*) In these leaps the arm should be held loosely. Thumb and 5th finger must strike in correct playing-position, and not sideways.

\*\*) Der Arm ist in den Sprüngen lose zu halten. Der Daumen und fünfte Finger werden in richtiger Stellung und nicht seitwärts angeschlagen.

R.H. alone  
R.H. allein

A

B

C

a) Sideways movement of the hand.

b) The 2d finger must strike with precision and independently. Avoid holding the 3d finger against the 2d.

a) Seitenbewegung der Hand.

b) Der 2. Finger muss bestimmt und selbstständig anschlagen. Man vermeide den 3. Finger an den 2. zu lehnen.

## Andante cantabile

**B**

**b)**

**A**

*staccato*

**B**

**A**

*staccato*

**B**

**A**

*staccato*

**B**

\* Practise also in D $\flat$  (C $\sharp$ ), B (C $\flat$ ), and F $\sharp$  major.

| \* Auch in Des (Cis), H (Ces) und Fis-Dur zu üben.

## Exercises in Open Position

## Übungen in weiter Lage

## Allegro

The image shows six staves of musical notation, likely for a wind instrument like oboe or flute. The first four staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2'). The key signature changes frequently, indicated by various sharps and flats. Fingerings are marked above the notes, such as '2 3 2' and '4 2 3'. The notation includes grace notes and slurs. The fifth staff begins with a treble clef and a key signature of B-flat major (two flats). It features a melodic line with slurs and grace notes, labeled 'A' at the top left. The sixth staff begins with a bass clef and a key signature of A major (no sharps or flats). It also features a melodic line with slurs and grace notes, labeled 'B' at the top left. The text 'etc.' appears in both staves.

\* Practise also with all fingers held down firmly.

\* Auch mit festem Liegenlassen aller Finger zu üben.

C

R. H.

*Allegro*

A

*legato*

B

*legato*

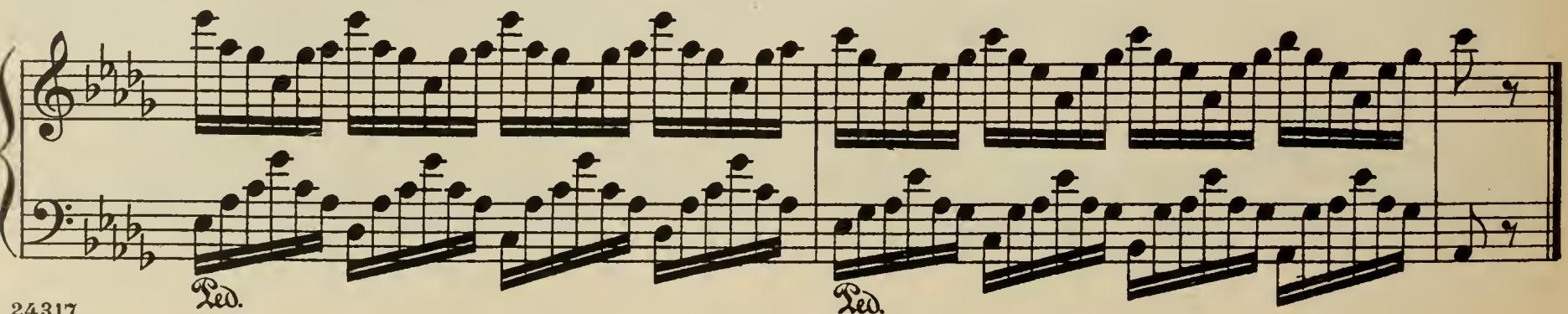
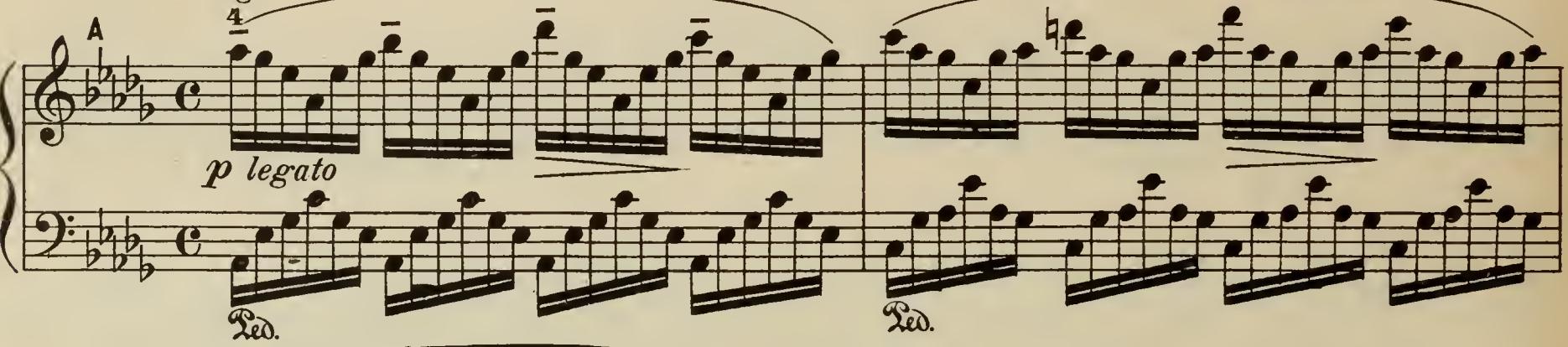
C

L. H.

A

*legato*

24317

*legato**Allegro*

# Interlacing the Fingers

Each note must be heard independently, and all confusion of sound avoided.

# Ineinandergreifen der Hände <sup>197</sup>

Alle Noten müssen selbständig gehört und ein Durcheinanderklingen derselben vermieden werden.

*staccato*

A

B

C

6/4



The image shows a page of sheet music for a musical instrument, possibly a harpsichord or organ. The music is divided into five staves, each labeled with a letter: A, B, C, D, and E. Staves A, B, and C are in common time (indicated by a 'C') and have treble clefs. Staves D and E are in 3/4 time and have both treble and bass clefs. The notation consists of black dots representing notes and vertical bars representing stems. Measure numbers 153, 153a, 153b, 153c, 153d, 153e, 153f, 153g, 153h, 153i, 153j, 153k, 153l, 153m, 153n, 153o, 153p, 153q, 153r, 153s, 153t, 153u, 153v, 153w, 153x, 153y, 153z, 153aa, 153ab, 153ac, 153ad, 153ae, 153af, 153ag, 153ah, 153ai, 153aj, 153ak, 153al, 153am, 153an, 153ao, 153ap, 153aq, 153ar, 153as, 153au, 153av, 153aw, 153ay, 153az, 153ba, 153ca, 153da, 153ea, 153fa, 153ga, 153ha, 153ia, 153ja, 153ka, 153la, 153ma, 153na, 153oa, 153pa, 153qa, 153ra, 153sa, 153ua, 153va, 153wa, 153ya, and 153za are visible. The music includes various dynamics and performance instructions, such as 'staccato' in staff D.

A

B

etc.

$\begin{matrix} & * \\ \# & c \end{matrix}$

\* Practise also in G $\flat$  major.

| \* Auch in Ges-Dur zu üben.

The image shows four staves of piano sheet music. The top two staves are in common time (indicated by 'c') and the bottom two are in common time (indicated by 'c'). The left hand (bass) and right hand (treble) are shown. Fingerings are indicated above the notes: '2' over groups of two notes. The music consists of eighth-note patterns. The key signature changes from C major to G major to D major and back to C major.

\* The exercises, together with their fingering, should be learned by heart. Hand in hand with the exercises should go the study of études and pieces by classic and romantic composers, more especially such as demand feeling and expression in their delivery. - A matter of importance is *regularity* in memorising and sight-reading.

\* Die Übungen nebst deren Fingersätzen sind auswendig zu lernen. Mit denselben sollen Etuden und Stücke der Klassiker und Romantiker, und besonders solche, die eine ausdrucks- und gefühlvolle Wiedergabe verlangen, studiert werden. - Von Wichtigkeit ist das *regelmässige* Memorieren und Prima-vista-Lesen.

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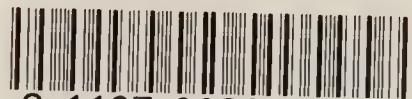
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